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THE COMEDIES  
OF ARISTOPHANES.

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VOLUME THE SECOND.

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# THE COMEDIES OF ARISTOPHANES

TRANSLATED INTO FAMILIAR BLANK VERSE,  
WITH NOTES, PRELIMINARY OBSERVATIONS  
ON EACH PLAY, ETC.

BY C. A. WHEELWRIGHT, M. A.

FORMERLY OF TRINITY COLLEGE, CAMBRIDGE.

Author of a New Version of Pindar, etc.

TO WHICH IS ADDED  
A DISSERTATION ON THE OLD GREEK COMEDY  
FROM THE GERMAN OF WACHSMUTH.

IN TWO VOLUMES.

VOL. II.



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. THE PEACE.

## DRAMATIS PERSONÆ.

TWO SLAVES.

A BEETLE.

TRYGÆUS, A COUNTRYMAN.

DAUGHTERS OF TRYGÆUS.

MERCURY.

WAR.

TUMULT.

CHORUS OF ATHENIAN HUSBANDMEN.

HIEROCLES, A PROPHET.

PEACE,

AUTUMN,

SPECTACLE.

} *Women Mutes.*

*Manufacturers of Scythes, Javelins, Cuirasses, Trumpets, Casques.*

SON OF LAMACHUS.

CLEONYMUS.

*Several Mutes.*

*The scene is laid in a public place at Athens.*

## PRELIMINARY OBSERVATIONS

UPON

## THE PEACE,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS PERFORMED IN THE THIRTEENTH YEAR OF THE PELOPONNESIAN WAR, THE FIRST OF THE XC. OLYMPIAD, AT THE DIONYSIAC\* FEASTS, IN THE CITY, AND TOWARDS THE SPRING, UNDER THE ARCHON ASTYPHILUS, AND IS THE ONLY COMEDY OF ARISTOPHANES WHICH IS KNOWN TO HAVE BEEN ACTED IN THAT OLYMPIAD.

---

THIS composition is of the same kind as the *Acharnians*, and nearly upon the same subject ; but it is even fuller of enigmas, metaphors, and figures of all kinds. With respect to its date, it is not doubtful, since the poet has himself fixed it to the thirteenth year of the Peloponnesian war, at which time the Athenians, after some considerable misfortunes, became, in spite of their pride, extremely fatigued with it. Mr. Samuel Petit is not worthy of attention when he advances, without proof, that the mode of reckoning the years of the Peloponnesian war is different in Aristophanes and Thucydides. All the actions of which the poet treats agree with those of history during the same epoch. One verse, in which an Ionian spectator is designated, shows that there were strangers at this exhibition, and consequently that it was represented during the Dionysiac feasts held in the city. The design of Aristophanes is to disgust the Athenians more and more with a ruinous warfare, and to inspire them with a love of peace, as desirable for the conquerors as for the conquered, after many years of a war equally fatal to both, and capable of destroying all Greece. It is necessary to recal to the recollection of the reader a point of history essential to the composition of this comedy ; I allude to the death of Cleon and Brasidas. The former was general of the

\* See v. 46.



Athenians, and the latter of the Lacedæmonians. Both had their reasons for prolonging the war—Brasidas, an ambitious, brave, enterprising, and fortunate man, found his account in rendering himself of importance; glory and the fortune of his arms nourished his ambition, and made him find reasons for preserving an authority more agreeable to himself than useful to his country. Cleon, on his side, less a general than a man of intrigue, could not lay down arms without exposing himself, nor consent to peace without being undone. The Athenians would then have had leisure to open their eyes to his tyrannical proceedings, and they would not have spared him. Both were victims of their passion for war—they were killed in Thrace on the day of the battle of Amphipolis; Cleon made a mistaken retreat, and Brasidas profited by this imprudence. But both sunk under it; the former after his defeat, and the latter in the bosom of victory. These two chiefs died in the tenth year of the war, and it appears that after their death there was no longer any impediment to the peace, at least so says Aristophanes in this comedy, and Thucydides in his fifth book. In fact, Sparta and Athens each made their particular treaty, which was the famous truce of fifty years. But the Peloponnesian war was not then finished; it was too generally kindled, and its end was not yet come.

“The Peace begins in an extremely sprightly and lively manner. The peace-loving Trygæus riding to heaven on the back of a dung-beetle, in the manner of Bellerophon: War, a wild giant, who with his comrade, Riot, is the sole inhabitant of Olympus, in place of all the other gods, and is pounding the cities in a huge mortar, in which operation he uses the most famous generals as his pestles: the goddess of Peace, buried in a deep well, whence she is hauled up with ropes by the united exertions of all the Greek nations—these inventions are alike ingenious, fantastic, and calculated to produce the most pleasant effect. But afterwards the poetry does not maintain an equal elevation; nothing more remains but to sacrifice and make feasts to the restored goddess of Peace, while the pressing visits of such persons as found their advantage in the war, form a pleasing entertainment, though not a satisfactory conclusion after a beginning of so much promise. We have here one example among several others, which shows that the old comedians not only altered the scenes in the intervals, while the stage was empty, but even when an actor was still in sight. The scene here changes from a spot in Attica to Olympus, whilst Trygæus on his beetle hangs aloft in air, and calls out to the machine-maker to take care that he

does not break his neck. His subsequent descent into the orchestra, denotes his return to earth. The liberties taken by the tragedians, according as their subject might require it, in respect of the unities of place and time, on which the moderns lay so foolish a stress, might be overlooked; the boldness with which the old comedian subjects these mere externalities to his humorous caprice, is so striking as to force itself on the most short-sighted—and yet in none of the treatises on the constitution of the Greek stage, has it been properly noticed.”—THEATRE OF THE GREEKS, p. 357.

We are further informed, by the anonymous author of the Greek preface to this comedy, that our poet gained the prize, when Alcæus was archon, at the Dionysia.



# THE PEACE.

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## ACT I. SCENE I.

2 SLAVES *and a BEETLE of immense magnitude.*

- S. 1. Bear to the beetle, quickly bear some paste.  
S. 2. 'Tis here.  
S. 1. Then give it to the doomed wretch.  
S. 2. [*to S. 1.*] And never may'st thou eat a sweeter cake.  
S. 1. Give him another form'd from asses' dung.  
S. 2. Again 'tis here.  
S. 1. Where's that thou now didst bring?  
Hath he not gulp'd it?  
S. 2. Yea, he hath, by Jove;  
And having roll'd the prey beneath his feet,  
He hath devour'd it whole.  
S. 1. Then in all haste  
Pound many up and thick.  
S. 2. Ye scavengers,  
Assist me, by the gods, unless you'd see 10  
Me choked.  
S. 1. Another and another give,  
Proceeding from a youth<sup>a</sup> that's been abus'd,  
For he declares he likes it pounded best.  
S. 2. 'Tis here—Of one thing, friends, at least, I think  
To be absolved; for none can say I eat  
Whilst I am kneading.  
S. 1. Ho! another bring,  
And yet another, and still pound me more.  
S. 2. I will not, by Apollo; for I can

<sup>a</sup> παιδὸς ἡτρωπηκότος i. e. Ganymede.

No longer bear this stink, therefore at once  
Will, with the beetle, carry it away. 20

S. 1. Throw't to the dogs, by Jove—and then thyself.

S. 2. If aught of you know, let him declare,  
Whence I may buy a nose that is not bor'd.  
For a more wearying office cannot be,  
Than kneading meat to feed a beetle with:  
A sow or dog will eagerly snatch up  
Whatever any have discharg'd, but he  
Thinks highly of himself, nor deigns to eat,  
Unless I serve him like a dainty woman,  
With turnip that I've been the whole day mashing; 30  
But I will look whether his meal is ended,  
Keeping the door ajar, lest he should see me—  
Stick to it, nor from eating ever cease,  
Until thou burst thyself unwittingly.  
How the detested creature stooping eats  
In wrestlers' fashion, plying his jaw-teeth,  
Rolling meanwhile his head and hands like those  
Who the thick cables coil upon the decks!  
A hateful, greedy, and ill-odour'd monster—  
Nor know I to what god he may belong; 40  
Not as I think to Venus or the Graces.

S. 1. Whose is he then?

S. 2. Why surely he must be  
A prodigy sent down from thundering Jove.

S. 1. Of the spectators, therefore, one may ask—  
Some youth self-seeming wise, "What thing is this?  
What means the beetle?"—An Ionian<sup>a</sup> then  
Sitting beside him, answers thus—"I think  
This bears to Cleon a dark reference,  
For without shame he feeds on excrement.  
But I will in, and give the beetle drink. [Exit.

S. 2. And I to children will relate the matter, 51

<sup>a</sup> That is, some Athenian, as Cleon was. *δοκῶ* (v. 47.) is the Ionic form of *δοκῶ*. And this passage leads Palmer to conjecture that *the Peace* was performed in the spring at the Dionysiac feasts which were held in the city. The resemblance between Cleon and the beetle consisted in the bad smell of the hides in which the former trafficked, when compared with that of the beetle and its unclean food.

To grown up youths, to men of riper age,  
 And those who're past the common term of life.  
 My master rages after a new fashion,  
 Not in your way, but one entirely new;  
 For thro' the day with eyes to heaven uprais'd,  
 And gaping mouth, he thus reproaches Jove:  
 "O Jupiter, what is't thy will to do?  
 Lay by the broom, nor sweep out Greece<sup>b</sup>."

## SCENE II.

[TRYGÆUS enters unpereceived.]

- TRY. Alas!  
 S. 2. Be silent—for methinks I hear a voice. 60  
 TRY. O Jove, how wouldest thou our people treat?  
 Thou wilt exhaust the cities unawares.  
 S. 1. This truly is the evil which I spoke of,  
 For now ye hear a sample of his folly.  
 What first he utter'd, when his rage began,  
 I will inform you—To himself he spake:  
 "O could I straight to Jupiter's ascend!"  
 Then having a slight scaling-ladder made,  
 By that he climbed on all fours heavenwards,  
 Until he chanc'd to fall headforemost down; 70  
 And after this, when yesterday he rush'd  
 I know not whither, he brought home with him  
 A huge Ætnæan beetle, and compell'd me  
 To tend it as a horse—then stroking it  
 With his own hand, as it had been a foal,  
 "O my brave Pegaséan bird<sup>c</sup>," he says,

<sup>b</sup> I have adopted Fl. Christianus' emendation, *μη ἔκορει* for the common reading *μη κορει*, as giving more force to the expostulation of Trygæus, which, however, is the lection of the Scholiast.

<sup>c</sup> This line of the amusing and highly poetical narrative of Trygæus' domestic, according to Florens Christianus, is imitated from one of the Bellerophon of Euripides (Frag. iii. ap. Beck.), *ἀγ' ὃ φίλον μοι Πήγασου πτέρον*, to which play Aristophanes makes very frequent reference (see v. 135.) The word *ἀνερρίχῳ* (v. 70), properly signifies to creep like a spider (*ἀράχνη*) along the walls. The

"Fly with me straight, and bear me up to Jove."

But I'll stoop down and thro' the chinks observe

What now he is about—unhappy me!

Come hither, hither neighbours, for my lord 80

Riding mid-air is on his beetle borne.

TRY. [*mounted on his beetle.*] Gently, thou offspring of an ass<sup>d</sup>,

At first less vehemently pass;

Nor let bedewing sweat consume

The vigour of thy jointed plume,

Nor with offensive breath, I pray,

Annoy my senses on the way,

Or here about our mansion stay.

S. 2. How dotes thy mind, O lord and king!

TRY. Hist, hist.

S. 2. Where else on meteor wing? 90

TRY. O'er Hellas' whole extent I fly,

And a new machination try.

S. 2. But to what purpose tends this flight?

This malady so vain and light?

TRY. Well omen'd voices must we utter,

Nor aught of evil import mutter;

But praise with shouts the sacred name,

And silence to mankind proclaim;

Rebuild with new-made tiles each street,

And close the lanes not over sweet. 100

S. 2. It is not possible that I keep silence,

Unless thou tell me whither thou design'st

Thy flight.

*Ætnéan* probably denotes nothing more than *the very great beetle*; Schol. *ὑπερμεγέθη* compare Soph. *Ced. Col.* v. 312. (ed. Brunck.)

— 'Αιρναίας ἐπὶ  
πώλου βεβῶσαν

where the Schol. *ἀντὶ τοῦ, μεγάλης* although Franklin translates that passage—

*On a Sicilian steed a woman comes.*

compare v. 126. *πηγνὸς πορεύσει πῶλος.*

<sup>d</sup> This word alludes to the supposed generation of the beetle (*κάνθαρος*), mentioned by the Scholiast, from the excrement of an ass, the food in which he most delights. See v. 4. where the first domestic enjoins the second to give the reptile a cake formed of ass-dung, *μάζαν ἐξ ονίδων πεπλασμένην.*

- TRY. Where else than heavenwards to Jove?  
 S. 2. With what design?  
 TRY. To ask of him what 'tis  
 He purposes to do with all the Greeks.  
 S. 2. How if he will not answer?  
 TRY. Then I'll have  
 A writ against him, for that he betrays  
 Greece to the Medes.  
 S. 2. Not while I live, by Bacchus.  
 TRY. There is no other way. [*mounts on his beetle.*]

## SCENE III.

[*Enter the daughters of TRYGÆUS.*]

- S. 2. Alas! alas!  
 O damsels, secretly your sire hath fled\* 110  
 To heaven, and left you desolate—but oh,  
 Ill-fated girls! your father supplicate.  
 CHI. O sire! O sire! can this report be true,  
 Which to our house hath come, that leaving me  
 You take your airy journey with the birds  
 To the crows' region? is it truly so?  
 Tell, if you love me, father.  
 TRY. So it seems,  
 My girls—in truth, I'm griev'd on your account,  
 When, calling me papa, you ask for bread,  
 And there is not within a drop of silver. 120  
 But should I with good luck return again,  
 Betimes I'll give you a big lump of cake,  
 Besides a knuckle rap instead of meat.  
 CHI. And what expedient hast thou for this trip?  
 No galley can be found to carry thee.

\* — ἀπολιπὼν ἀπέρχεται  
 ὑμᾶς ἐρήμονας.

This is Fl. Christianus' emendation for the common reading, ἡμᾶς the apparent solecism contained in the adjective ἐρήμονας as applied to the daughters, he parallels with Pindar's ἐρήμας αἰθέρος (Ol. 1. 10.)



TRY. A winged foal ; I shall not go by sea.

CHI. But what a thought, my dear papa, is thine,  
On harness'd beetle to the gods to drive !

TRY. In Æsop's apologues he has been found<sup>f</sup>  
The only winged thing that to the gods 130  
E'er made his way.

CHI. A tale incredible,  
O father, thou relat'st—that to the gods  
A beast so foully stinking e'er hath come.

TRY. From enmity to th' eagle once it came,  
With vengeful purpose to roll down her eggs.

CHI. Thou should'st have mounted a wing'd Pegasus,  
That to the gods thou might'st appear more tragic.

TRY. But, silly child, I should have needed then  
A double quantity of food—and now  
With the same aliments that feed myself, 140  
Him will I nourish too.

CHI. But should'st thou fall  
Into the briny deep ? what means has he,  
A winged animal, to draw thee thence ?

TRY. I have a rudder for the purpose fit,  
Which I will use—a beetle Naxos built<sup>g</sup>  
Shall be our vessel.

CHI. And what harbour will  
Receive thee in thy flight ?

TRY. The beetle's port  
Is in Piræus.

CHI. See you tumble not

<sup>f</sup> The fable of the eagle and the beetle, which is referred to again in *the Wasps*, (v. 1446.) by Philocleon, but which the old Bdelycleon's impatience will not allow his son to finish, is marked σκῆ in the collection of Maximus Planudes (223, ed. F. de Furiâ, Lips. 1810.) It is not impossible that Aristophanes took his idea of the ascent of Trygæus on his beetle from this very fable, particularly that part of it where it is said—ὁ κάνθαρος δὲ κόπρον σφαῖραν ποιήσας, καὶ ἀναβάς.

<sup>g</sup> Ναξιοσυργῆς κάνθαρος. This was the name of a kind of vessel built in the isle of Naxos, and perhaps denominated from its peculiar shape, as the vessels of Cnidos ; Coreyra and Paros had their particular denominations. It appears also from v. 146. that one of the basons of the Piræus at Athens was called Cantharus, from a certain hero of that name, the other two being called Aphrodisium and Zea. This harbour Cantharus contained a dock, a temple of Venus, and five porticoes disposed in a circular form.

Thence downwards, and, when lame, become a theme<sup>b</sup>  
Of tragic story to Euripides. 150

TRY. I will take heed of this—but fare ye well;  
And you for whom I undertake these toils,  
Abstain from all discharges for three days,  
Since should he smell aught in his airy flight,  
He'll cast me headlong, and deceive my hopes.  
But on, my Pegasus, proceed with joy,  
Exciting with the golden-bitted reins  
A sound agreeable to thy glad ears.  
What doest thou? what doest thou? where bend  
Thy nostrils? to the filthy lanes? transport 160  
Thyself from earth with confidence—and then,  
Unfurling thy swift wing, with course direct,  
Pass onward to the halls of Jupiter.  
Keeping thy nose remov'd from excrement,  
And all ephemeral food.—Thou fellow, ho!  
Among the harlots of Pîræüs  
Easing thyself! thou'lt ruin me outright;  
Wilt thou not dig it under ground, and lay  
A heap of earth upon't, and plant thereon  
Wild thyme, and scatter essence o'er the top? 170  
For should I suffer aught by falling hence,  
'The city of the Chians will be fin'd<sup>i</sup>  
In fifty talents, to avenge my death,  
Occasion'd by thy fundamental crime.  
Ah me, how much I tremble, and no more  
Speak jestingly—O machinist, take heed<sup>k</sup>

<sup>b</sup> This is one of our poet's decisive allusions to Euripides, for having introduced on the stage so many lame heroes; whence he calls him *χωλοποιόν* in the *Frogs*, (v. 864.) Here he particularly glances at the Bellerophon of that tragic author (see the *Acharnians*, v. 402.)

<sup>i</sup> This line is a satirical reflection upon the loose manners of the people of Chios, as well as the calumnious disposition of the Athenians, who were in the constant habit of calling in question the conduct of other states, and inflicting fines upon them.

<sup>k</sup> The ancients made use of a certain machine in their theatres for the purpose of keeping an actor suspended over the stage, as in playing the part of a divinity, (Donnegan, ad verb. *κράδην*.) The huge beetle upon which Trygæus mounts into the clouds was a contrivance of this kind, the director of which he now addresses.

To me, for now some wind whirls round my navel.  
 And if you are not careful, I shall furnish  
 Provision to the beetle—but methinks  
 I'm near the gods, and view th' abode of Jove. 180  
 Who is the porter there? will you not open?

MER. Whence is it that a mortal odour strikes me?  
 O monarch Hercules, what plague is this?

TRY. 'Tis a horse beetle<sup>1</sup>.

MER. O thou wretch impure,  
 Without or fear or shame, all over foul,  
 How cam'st thou hither, thou surpassing foul one?  
 What is thy name? wilt thou not speak?

TRY. Most foul.

MER. What is thy race? declare to me.

TRY. Most foul.

MER. Thy father too, who's he?

TRY. Mine? most foul.

MER. Nay, by the earth, from death thou'lt not escape 190  
 Unless thou wilt confess to me thy name.

TRY. Trygæus, the Athmonian<sup>m</sup>, a vine-dresser,  
 Dexterous, no sycophant, nor fond of lawsuits.

MER. And wherefore com'st?

TRY. To bring this flesh to thee.

MER. How didst thou come, O thou most miserable?

TRY. Thou see'st, O glutton, that I am no more  
 The very foulest wretch I seemed to thee.  
 Go now, and summon Jove to me.

MER. Ho, Ho,  
 Thou art not likely to come near the gods,  
 For they departed yesterday from home. 200

TRY. Whither on earth?

MER. On earth?

TRY. But whither then?

<sup>1</sup> *ἵπποκάνθαρος*—an allusion to the word *ἵπποκένταυρος*, and no doubt another fling at Bellerophon, (see v. 146.)

<sup>m</sup> That is, of the burgh Athmonia, belonging to the tribe Cecropis or Attalis, for the Scholiast says it is not certain which. The account which he gives of his execrable parentage is, according to the same authority, parodied from the Sciron of Epicharmus.

MER. Far off—beneath the furthest cope of heav'n.

TRY. How comes it then thou'rt left here all alone?

MER. I guard the furniture they've left behind,  
Pipkins and cans and little wooden tables.

TRY. But for what purpose are the gods abroad?

MER. For anger towards the Greeks: therefore to War

They've given the place once occupied by them,  
Permitting him to use you as he lists.

But they have to the furthest heights remov'd, 210

That they no longer may behold you fighting,

Nor listen to your supplicating voice.

TRY. But wherefore deal they so with us? pray tell me.

MER. Because you chose to fight, when they full oft

Made overtures for peace—and e'er so little

Should the Laconians triumph<sup>n</sup>, they would say

"Now, by the twin gods, Attica shall suffer."

But should th' Athenians fight with good success,

And the Laconians come to treat of peace,

Straight would your cry be—"we have been deceiv'd,

By Pallas and by Jove—we cannot trust them— 221

They will come back again if we have Pylos."

TRY. Such is indeed the tenor of your speech.

MER. Wherefore I know not if in after time

You'll e'er see Peace.

TRY. Why, whither is she fled?

MER. In a deep cavern War hath buried her.

TRY. In what?

MER. In this below; besides you see

What heaps of stones he has thrown down upon her,

That you may never get her back.

TRY. Tell me

What next he purposes to do with us? 230

MER. I know not, save that he last evening brought

<sup>n</sup> In this and the two following lines, the names *Λακωνικοί*, *Αττίκοι*, and *Αττικωνικοί*, are mutually applied by the rival nations to each other in a contemptuous manner—*ὑποκοριστικῶς*, as the Scholiast says. From line 215, and the Laconians come to treat of peace, Palmer concludes that this drama appeared after the embassy from the Lacedæmonians, respecting the liberation of the captives from Sphacteria, had been so haughtily rejected by the Athenians, (see Thucyd. iv. 22.)

A mortar of surpassing magnitude.

TRY. And to what purpose will this mortar serve?

MER. He meditates to pound the cities in it.

But I will go—for, as I think, he is  
About to issue forth, since now within  
He thunders.

TRY. Wretched me! let me escape,  
For I have heard his warlike mortar's sound.

#### SCENE IV.

*Enter WAR, bearing a huge mortar.*

WAR. O mortals, mortals, much-enduring mortals!  
How very soon will your jaws ache with pain! 240

TRY. Apollo, king! the mortar—what a size!  
How terrible the very sight of War!  
Is this he whom we fly? the dire, the fierce,  
With legs outstretch'd°?

WAR. Thrice wretched Prasiæ!  
Five times and ten, how will you this day perish!

TRY. My friends, this matter's no concern of ours.  
For 'tis a plague on the Laconian land.

WAR. O Megara, how wilt thou straight be bruised,  
And altogether pounded as a salad.

TRY. O wonderful! what sharp and mighty tears 250  
Among the Megarensians hath he cast!

WAR. O Sicily, how hast thou perish'd too!  
She will be ruin'd like a wretched city.  
Let me pour in some Attic honey too.

° The expression here is remarkably elliptical—ὁ κατὰ τοῖν σκελοῖν· *supplendum videtur, ἰσθῶς, βεβηκῶς, vel simile quid*—Brunck, *stans divaricatis cruribus*. Prasiæ, whose fate is here so pathetically lamented by the dæmon of war, was a town on the coast of Laconia which the Athenians captured and destroyed. Uttering this exclamation he throws leeks (τὸ πρᾶσον) into his tremendous mortar, in order to denote allegorically the pounding of that unhappy city: as he afterwards throws in garlic, calling it Megara, that territory being very fruitful in the production of that herb, as appears also from the *Acharnians* (vv. 524. 1064.), and moistens the mixture with *Attic honey* (v. 250.), which from Trygæus' answer appears to have been a very dear article—πολυτίμητον, as the Scholiast expresses it.

TRY. Hollo, I charge you, other honey use ;  
 This costs four oboli—and spare the Attic.  
 WAR. Boy, boy, thou Tumult, here !

*Enter TUMULT.*

TUM. Why call'st thou me ?  
 WAR. Long shalt thou weep—standest thou unemploy'd ?  
 Here is a fist for thee.  
 TUM. Oh wretched me,  
 How sharp it is ! Oh master, have you put 260  
 Garlick into your fist ?  
 WAR. Wilt thou not run  
 And bring a pestle ?  
 TUM. But, good sir, we've none.  
 For only yesterday we came to lodge here.  
 WAR. Run then, and fetch one quickly from th' Athenians.  
 TUM. I will, by Jove—if not, I shall lament it.  
 TRY. Come, O ye wretched men, what shall we do ?  
 You see how great the danger we are in ;  
 For should he come and bring the pestle with him,  
 With that he'll vex the cities at his ease.  
 But may he perish, Bacchus, and not come. 270  
 WAR. [*to TUM.*] Ho you !  
 TUM. What is 't ?  
 WAR. Have you not brought it ?  
 TUM. No.  
 For from th' Athenians is this pestle gone,  
 The leather-seller who confounded Greece.  
 TRY. In good time for the city's need he's gone,  
 O sacred queen Minerva, ere for us  
 The salad he had mingled.  
 WAR. Wilt not then  
 From Lacedæmon quickly fetch another ?  
 TUM. I am about it, master.  
 WAR. Come quickly then.  
 TRY. [*to the spectators.*] O friends, what will our fate be ?  
 Now the strife

<sup>a</sup> This line, according to the Scholiast, alludes to the custom of the Greeks, who in the beginning of their feasts offered a libation to *Good Fortune*, and at the conclusion to *Jove the Preserver*.



## ACT II. SCENE I.

- CHO. Let each good wisher of the public weal  
 With ready haste come hither—now, if ever,  
 Greeks of all nations come and lend your aid,  
 Freed from the ranks and from blood-spilling woes;  
 For this day shines in hate of Lamachus<sup>†</sup>.  
 Then engineer-like tell us what to do, 310  
 For we cannot, methinks, this day refuse  
 With bolts and engines to drag up to light  
 The greatest of all deities, and her  
 Who with excess of fondness guards our vines.
- TRY. [*to the CHORUS.*] Be silent, will you, lest your rapturous  
 shouts  
 Within be heard, and re-illuminē war.
- CHO. But we rejoice in having heard this edict—  
 'Twas not to come provision'd for three days<sup>‡</sup>.
- TRY. Beware of that infernal Cerberus<sup>‡</sup>;  
 Lest roaring in his fury, as when here, 320  
 He hinder us from dragging out the goddess.
- CHO. Now is there no one who shall snatch her from me,  
 If once she fall into my hands.
- TRY. Oh! Oh!  
 You will destroy me, friends, unless you cease  
 This clamour—for he will rush out, and here  
 Confound all with his feet.

<sup>†</sup> Lamachus, the Athenian general, was extremely well skilled in the art of war, and in v. 472, under the name of ὁ χαλκὺς, is said to be the hindrance to his countrymen returning to a state of peace; hence he is justly an object of aversion to the chorus of pacific husbandmen.

<sup>‡</sup> It was customary in the time of war, when any sudden expedition was undertaken, to proclaim by edict how many days' provisions (usually three) the soldiers were to take with them; see the *Acharnians*, v. 197: μή' πιτηρεῖν σίτε' ἡμερῶν τριῶν.

<sup>‡</sup> εὐλαβεῖσθε γῆν ἐκεῖνον τὸν κάτωθεν Κέρβερον. That is, Cleon, who was dead before this comedy appeared (see v. 282, and note); so in the *Lysistrata* (v. 1215). The ancients, as may be observed in a house excavated at Pompeii, were accustomed to work the figure of a dog in mosaic on the pavement of the vestibule, with this monitory sentence, "cave canem."



- CHO. Let him disturb,  
Mingle, and trample all—for not to-day  
Can we restrain our joy.
- TRY. What ails you, friends?  
What is the matter? do not, by the gods,  
Ruin with rioting this glorious deed. 330
- CHO. I wish not to cut capers—but for joy  
My legs, without my stirring them, will dance.
- TRY. No more at present; cease your dancing, cease.
- CHO. Behold, I've ceas'd.
- TRY. Thou say'st, but ceasest not.
- CHO. Allow me but this caper and no more.
- TRY. This and no other shall you dance beside.
- CHO. We would not dance, if we could help, at all.
- TRY. But see, you've not ceas'd yet.
- CHO. By Jupiter,  
We'll throw this right leg upward, and have done.
- TRY. This then I grant, but trouble me no more. 340
- CHO. Nay, but the left I cannot help but toss,  
For I exult and laugh in wanton joy  
To 'scape the spear, more than to doff old age.
- TRY. Restrain your joy, ye don't know yet for sure:  
As soon as we have caught her, then rejoice  
And laugh and shout, for then you may  
Remain at home or sail away;  
Or your alternate vigils keep,  
In meetings, dalliance, or in sleep;  
Or feast like Sybarites, who troll 350  
The liquor from the wassail bowl,  
Shouting huzzah! with all your soul.
- CHO. Would it might e'er be mine to see this day!  
For many troubles I've endur'd, and beds  
Strew'd on the earth, which once were Phormio's lot<sup>a</sup>.

<sup>a</sup> Alluding to the hard bed of this renowned general in battle, who twice conquered the Lacedæmonians in naval fight; see the Knights, v. 558. The original word, *στράβας*, Florens Christianus parallels with v. 9. of the Rhesus, a play which Beck in his *Diatrise Critica*, has, I think, sufficiently proved to be falsely ascribed to Euripides,

Nor ever shall you find in me again  
 A judge severe and harsh, in manners rude  
 As heretofore, but mild and gentler far,  
 You may behold me when from trouble freed.  
 Long time enough, in sooth, have we been vexed 360  
 And harassed—wandering, with spear and shield  
 Equipp'd, now to, now fro, Lycæum—but come,  
 Declare wherein we most may pleasure thee;  
 Since some kind fortune brings thee for our guide.

TRY. Let me look down, whither to draw the stones.

MER. O daring wretch, what thinkest thou to do?

TRY. Nought wicked, but the same as Cillico\*.

MER. Thou di'st, ill-fated one.

TRY. If't be my lot;

For, Hermes, well I know thou'lt favour me†.

MER. Thou'rt lost, entirely lost.

TRY. The day?

MER. Forthwith. 370

TRY. But I've bought nothing yet, nor meal nor cheese,  
 As I were going to die.

MER. Thou'rt pounded now.

λεῖπε χαμέννας φυλλοστρώτους,  
 "Εκτορ.

Phormio was also celebrated as a good general by Strattis, Eupolis, and Cratinus.

\* According to the Scholiast it was he who betrayed the island of Miletus to the citizens of Priene, and when asked by some what he was about to do, his answer was, "nothing ill," or all that is good, which afterwards passed into a proverb; or, as Theophrastus says in the thirteenth book of his history, he betrayed to the Samians Theagenes, a citizen of the island. This circumstance is quoted by the Greek commentator, who relates the story very much at large, and as usual with numerous variations; he also cites Leander, in the second book of his Milesian history. The Scholiast also refers to a line of Callimachus, thus correctly given by Bentley (Frag. ccxxvii.)—

Μὴ σύγε, Θεαγένης, κόψαις χεῖρα Καλλιφώντος.

Alluding to the story of Theagenes having cut off one of the hands of Cillico or Calliphon, and asked whether with that he would betray the city, which he appears to have done by opening the gates to the enemy.

† That is, since thou art president of the lots, hence surnamed ἐμπολαῖος and κερδῶος, a jest upon Mercury, in allusion to the custom of the Athenians to put to death by ballot one of their condemned criminals every day. This speech of Trygæus is rather obscure; the French translator renders it, "comme vous presidez au sort, j'ose espérer que vous me serez favorable."

TRY. Then how, when I receive so great delight,  
Do I not feel it?

MER. Know'st thou then that Jove  
Hath threaten'd death to him who shall be found  
Digging her up again?

TRY. And must I then  
Perish of absolute necessity?

MER. Be sure thou must.

TRY. Now to procure a pig  
Lend me three drachmæ—for before my death  
'Tis right that I should be initiated. 380

MER. O thundering Jupiter!

TRY. Nay, by the gods,  
Denounce me not, I do entreat thee, Lord!

MER. I cannot hold my peace.

TRY. Nay, by the flesh,  
I've brought and offered thee so readily.

MER. But I, O wretch, by Jove shall be destroy'd,  
Unless I shout and do denounce thy crimes.

TRY. Denounce me not, I beg thee, Mercury.

[to the CHORUS.] Tell me what ails ye, friends? why thus  
amazed?

Ye wretches, be not silent—else he will  
Denounce me.

CHO. Do not, Oh lord Mercury; 390

Pray do not, do not, if thou hast been pleas'd<sup>\*</sup>  
To eat the porket that I offer'd thee,  
Nor in the present matter hold it cheap.

TRY. Hear'st not how they cajole thee, royal sir?

CHO. Turn not away from us poor suppliants,  
So that we may not take her—but be kind,  
O thou of gods most liberal and humane,

<sup>\*</sup> In illustration of this line Bergler refers to Herodotus (Clio, i. 87.), where  
Croesus adjures Apollo to extricate him from the present evil,

εἴ τι οἱ κεχαρισμένον ἐξ αὐτοῦ ἐδωρήθη·

and the Scholiast to the prayer of Chryses to Apollo (Il. A'. 39.),

——— εἰ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεξα.

If thou dost hate Pisander's crest and brows\*:  
So will we ever honour thee, O lord,  
With sacred offerings and earnest pray'r;                 400  
Come, I entreat, have pity on their cry,  
Since more than heretofore they honour thee.

MER. For they are now more thievish than of yore<sup>b</sup>.

TRY. I'll tell thee too a dire and mighty deed,  
Which against all the gods is meditated.

MER. Come, tell it then—haply thou may'st prevail.

TRY. 'Tis that Selene and the crafty Sun<sup>c</sup>  
Have in a plot against you long engaged,  
Betraying Greece to the barbarians.

MER. But wherefore do they this?

TRY. Because, by Jove, 410

We sacrifice to you, whereas to them  
Barbarian nations immolate—and thus  
They would, perchance, that you might perish all,  
And they receive the offerings of the gods.

MER. For this long since have they cut short our days,  
Narrowing by stealth their chariots' circling course.

TRY. 'Tis true, by Jove—then, good friend Mercury,  
Assist us readily, and draw her up  
In concert with us—Then we'll celebrate  
The great Panathenaic festivals<sup>d</sup>, 420

<sup>a</sup> This, says the Scholiast, is spoken ironically; for Pisander was rallied by many as a coward—he used the triple crest and very conspicuous arms, in order to have the appearance of courage.

<sup>b</sup> Aristophanes here draws a plain but not very favourable picture of the manners of his countrymen, who delighted in rapine and theft, and therefore venerated the god of thieves with peculiar honour.

<sup>c</sup> The sun and moon are the chief objects of barbarian veneration : on this account they spared Delos and Ephesus when they devastated Greece. Aristophanes here insinuates that the barbarous nations flourished in proportion as the intestine divisions of the Greeks increased. The crafty sun designates the eclipses, etc. which took place during the Peloponnesian war—

Defectus Solis varios Lunæque labores,

which are particularly noticed by Thucydides, the former in book i. c. 23; ii. 28; iv. 52; and a remarkable eclipse of the latter, which terrified Nicias so much, in the nineteenth year of the war, in book vii. c. 50. on which latter passage see Dr. Smith's note.

<sup>d</sup> Trygæus here engages that the feasts of the other gods, as the Panath

And all the other worship of the gods,  
 The Dipoléan and Adonic rites,  
 To thy exclusive honour, Mercury ;  
 And all the other cities freed from woe,  
 Will offer sacrifice in every place  
 To evil-warding Hermes—and besides,  
 Thou shalt have many other blessings : first  
 I give this cup to thee, that thou may'st have it  
 For thy libations.

MER. O how full of pity  
 Am I, entreated—by the golden goblets! 430  
 Henceforth it is your work, O friends—but come  
 And with your hooks as quick as possible  
 Draw out the stones.

CHO. This will we do, but thou,  
 O wisest of divinities, stand by,  
 And tell us, like a skilful architect,  
 What we must do ; for then thou shalt perceive  
 That we have been no lazy labourers.

TRY. Come thou and quickly bear the cup, that we,  
 When to the gods we have address'd our prayers,  
 May with good auspices begin our work. 440

MER. Now the libation, the libation's made,  
 Speak, speak propitious words.

TRY. In our libation  
 We pray that to the Greeks this present day  
 May prove the fountain of fair happiness,  
 And whoso readily shall seize the ropes,  
 May this man never wear the shield.

CHO. By Jove,  
 Be it my lot in peace to spend my life,  
 And with my mistress stir the amorous flame.

TRY. Let him who wishes still that war should be,  
 Never again, O sovereign Bacchus, cease 450  
 To draw the spear-heads from their crooked rests.

CHO. And if, desirous to arrange the ranks,

festival of Minerva, the Diipolia in honour of Jupiter Ποσειδών, or the guardian of cities, and the Adonia, sacred to Venus and Adonis, should be all transferred to Mercury.

A man should envy thy return to light,  
O venerable Peace, may he in war  
Endure the same woes as Cleonymus.

TRY. And if some manufacturer of pikes,  
Or a shield-hawker\*, that he may improve  
His trade, be eager for the fight, may he,  
By robbers seiz'd, on naught but barley feed.

CHO. And whosoe'er, desirous to command, 400  
Will not assist us, or what slave prepares  
To join the adversaries' ranks, may he  
Be whirl'd upon the wheel and castigated,  
While ours be blessings; Io, Io, Pæan!

TRY. Hence with your Pæan, only Io shout!

CHO. Well then, I shout but Io—

TRY. To the praise  
Of Mercury, Hours, Graces, Venus, Love.

CHO. But not to Mars?

TRY. No.

CHO. Not to Enyalios‡?

TRY. No.

CHO. Labour all, and drag it up with ropes.

MER. Huzzah!

CHO. Huzzah again.

\* *εἰ τις δορυχοῦς ἢ κάπηλος ἀσπίδων*. The common reading is *δορυξὸς*, the vocative of which, *δορυξί*, occurs in v. 1227; but this word, according to the author of the Etymol. Mag., is not in use among the Greeks, except in the syncopated form of *δορύχοος*; the word *κάπηλος* (Latin, *caupo*), properly signifies a vintner, or one who deals in victuals, a low tavern-keeper—hence, a retailer of small wares in general, any one who sells by retail. (For a full explanation of this term see Bentley's Sermon (x.) on Popery, p. 338—340. ed. 6th.)

† *ἄφελε τὸ παῖιν* a play upon *Παῖδαν*, which, from its similarity in sound to *παῖων* (from *παῖιν*, to strike), Trygæus considers a word of evil omen. Elmsley (ad Ach. 1173.) proposes to read *ἢ παῖων* instead of *παῖδαν*, as the more comic form.

‡ According to ancient mythology Enyalios was the son of Mars and Enyo or Bellona, or of Saturn and Rhea, although these deities are sometimes confounded; Sophocles (Ajax, 179.) appears to make a distinction between them when he says,

*ἢ χαλκοθώραξ, ἢ τιν' Εὐνάλιος μομφάν ἔχων*

on which passage the Scholiast says that Mars is distinguished from Enyalios, who was merely a coadjutor to the greater deity, although Brunck derides this notion and reads *ἦν τιν'* for *ἢ τιν'* and compares Eurip. (Hippol. v. 141.)

MER. Huzzah ! huzzah ! 470

TRY. The men don't pull alike—will you not give  
A helping hand here ? How you pant and swell !  
Bœotians, ye shall rue it.

MER. Hurrah !

TRY. Hurrah !

CHO. [*to TRY. and MER.*] Pull ye likewise together.

TRY. Don't I pull,

Suspended to the cord, and cast myself  
Into the work with all my might and main ?

MER. Then wherefore is it that the business speeds not ?

CHO. O Lamachus, by sitting idly here  
Thou art injurious—of thy gorgon's head  
We have no need, O man.

MER. Nor have these Argives 480

Pull'd of old time, but laugh'd at the distress'd—  
And this when they on both sides had been paid.

TRY. But the Laconians, friend, drag manfully.

MER. Knowest thou how they pull ? they only strive  
Who ply their trade with implements of wood,  
But the brass-forger will not suffer them<sup>b</sup>.

CHO. Nor are the Megarensians unemploy'd,  
But drag, like whelps, with a most ravenous grin,  
Thro' famine perishing, by Jupiter.

TRY. Friends, we do nothing—but with one accord 490  
It is the part of all again to help.

MER. [*as if straining.*] Come on.

TRY. Again !

MER. Come on.

<sup>b</sup> Since their profit was drawn from making fetters for the legs of the prisoners, they were desirous to continue the war. By ὁ χαλκεύς, Fl. Christianus imagines Cleon to be meant ; but this cannot be right, as Cleon was dead before the production of this comedy : by the words ὅσοι γ' αὐτῶν are doubtless to be understood, with Dindorf, the makers of wooden instruments of labour, such as ploughs, spades, rakes, etc. (τοὺς ξυλουργοὺς), whose interest is concerned in the maintenance of peace. The following lines, which the Scholiast ascribes to Trygæus, contain a sarcastic reflection upon the miserable state of famine to which the Megareans were reduced by the Athenians, who had fortified their harbour Nicæa, and, by the decree of Pericles, interdicted them from all traffic in their markets and ports (see Thucyd. i. 67.)

TRY. Once more, by Jove!

CHO. Indeed we move but little.

TRY. Is't not strange  
That some should strain, while others pull adverse?  
O Argives, ye shall surely pay for this.

MER. Come on now, once again.

TRY. Courage, again!

CHO. How evil-minded some among us are!

TRY. Ye then who long for peace, pull manfully.

CHO. But there are some who will not let us move.

TRY. Be off, Megareans, will ye, to the dogs? 500

For you are hated by the mindful goddess;

Since ye with garlic first anointed her;

And you, Athenians, I command to cease,

Adhering to the part whence now you draw,

For you do nothing else but litigate!

But if you greatly wish to drag her out,

Toward the sea for a short space retreat.

CHO. Come, friends, we husbandmen will do't alone.

MER. Much better now, O men, your work proceeds.

CHO. The work proceeds, he says—yet every one 510  
Pull stoutly too.

TRY. The husbandmen, and none  
Besides, can execute this dragging labour.

CHO. Come now, come all; she's almost out at last;

Let's not give in, but strive more manfully:

That's it, 'tis done at last, hurrah, hurrah.

Hurrah, hurrah; again, hurrah, hurrah.

### ACT III. SCENE I.

*Enter PEACE, AUTUMN, SPECTACLE.*

TRY. O sacred giver of the vine, what word  
Shall I address to thee? what salutation  
Commensurate with thy ten thousand casks,  
Can I approach thee with? I've none at home. 520  
Opora, hail! and thou, Theoria, hail!  
How beautiful thy face, Theoria!



How sweet thy respiration from the heart !  
As redolent of armistice and myrrh.

MER. Bears this a semblance to the warlike knapsack ?

CHO. I hate the enemy's most odious basket,  
For his mouth smells of a sharp onion belch ;  
But her's of autumn, revels Dionysian,  
Pipes, tragic poets, Sophocléan strains,  
Thrushes, and light odes of Euripides. 530

TRY. Truly thou shalt lament thine accusations  
Against her falsely brought—for she delights not  
In him who makes forensic dissertations.

CHO. Ivy, wine-strainer, bleating sheep, the bosom  
Of women running to the field in haste,  
A drunken female slave, with jug revers'd,  
And many other blessings.

MER. Come now, see  
How cities reconcil'd communion hold  
Together, and in willing concord laugh ;  
And this however desperately maul'd, 540  
And all of them with cupping-glasses fix'd<sup>1</sup>.

TRY. Regard the faces of all present here,  
That you may know their several crafts.

MER. Ah wretched !  
See you not yonder crest-artificer  
Tearing himself, while the spade-maker now  
Flouts that sword-worker there ?

TRY. And see you not  
How the scythe-maker with malicious joy  
Points at the armourer as infamous ?

MER. Come now, and bid the rustics all depart.

TRY. Hear, people ; let the husbandmen depart, 550  
Bearing their implements, with all despatch  
Into the field, without spear, sword, or lance,  
Since all things here are full of ancient peace,  
Each to his rustic work a pæan singing.

<sup>1</sup> ἀπαξάπασαι καὶ κνύθους προσκειμέναι. The cupping-glasses were used for the purpose of reducing the livid tumours under the eyes produced by the continued warfare.

- CHO. O day, by just and labouring men desir'd!  
 With joy beholding thee I'd greet the vines  
 And fig-trees that I planted in my youth:  
 Our mind long since was eager to salute thee.
- TRY. Now then, my friends, we first will supplicate  
 The goddess who hath ta'en away from us 560  
 Our crests and gorgons<sup>k</sup>; then with hasty step  
 Remove we to our country homes, but first  
 Let's buy ourselves some delicate salt-fish.
- MER. Neptune, how beautiful their rank appears,  
 How dense and well compact! as 'twere a cake,  
 Or banquet fully spread.
- TRY. By Jupiter,  
 How brilliantly the mattock is prepar'd,  
 And three-prong'd forks that glitter in the sun!  
 How well the interval between the rows  
 By them would have been till'd; how I do long 570  
 Myself to come into my field, at length  
 To fork once more my little plot of ground!  
 But, friends, in memory of our ancient diet  
 She once supplied us with, fig-cakes and figs,  
 Myrtles, and sweet new wine, and violet-beds,  
 Beside the well, and olives which we loved—  
 Grateful for these things, now salute the goddess.
- CHO. Hail, hail, O thou most dear! how joyfully  
 We welcome thy return! for we're o'ercome  
 By our regret of thee, and fond desire 580  
 That to the field thou bend thy steps again;  
 For thou hast been our greatest gain, and end  
 Of all our wishes, whosoe'er have spent  
 Our life in rustic labours—thou alone  
 Hast aided us; for often we've enjoyed  
 Things sweet and dearly loved and free from cost,

<sup>k</sup> The whole apparatus of war may be here understood, although Aristophanes probably means nothing more than the terrific image on the shield, denoting perhaps at the same time Lamachus, whom in the *Acharnians* (v. 548.) he styles *γοργολόφον*. In v. 557. the word *γοργόν* occurs as an adjective, to express the alacrity and quickness with which the crowd of rustics move. Florens Christianus however thinks it probable that instead of *καὶ γοργόν* we should read *γεωργών*.

Under thine auspices, for thou hast been  
 The food and safeguard of us husbandmen :  
 How will the vines, and tender figs, and plants  
 Of whatsoever kind, with joyous laugh 590  
 Receive thee!—but where has she this long time  
 Been absent from us? tell me this, of gods  
 Thou most benevolent [*to MERCURY.*]

- MER. Most sapient rustics!<sup>1</sup>  
 Give ear unto my words, if you would learn  
 What way she perished—Phidias began  
 With his untoward luck—then Pericles  
 Afraid lest in his fortune he should share,  
 Dreading your natures and determined habits,  
 Ere meeting with some dire misfortune, set  
 The city in a flame—having thrown in 600  
 The tiny spark of the Megarean vote,  
 He raised so great a war, that all the Greeks  
 Wept from the smoke, both here and ev'rywhere.  
 Straight, having heard, the vine gave forth a sound,  
 And jar 'gainst jar in noisy rage was struck,  
 While none appeas'd it, and she disappear'd.
- TRY. This, by Apollo, I ne'er heard from any,  
 Nor knew the attachment Phidias bore to her.
- CHO. Nor I, save now—her beauty doubtless rose  
 From his alliance— many things escape us. 610
- MER. Then, when the towns which you commanded, knew  
 Your savage, snarling manners to each other,  
 Against you they contriv'd all stratagems,  
 Fearing the tributes; and by gifts persuaded  
 The greatest men of the Laconian state,  
 Who, greedy of base gain, and apt to cheat

<sup>1</sup> Mercury, at the request of the chorus of Athmonensian husbandmen, here begins his narration of the causes which led to the Peloponnesian war, which he traces to the banishment of Phidias to Elis, in consequence of the suspicion which he had incurred of stealing gold from the scales of the serpent when employed by Pericles to make the ivory image of Minerva. It was by undergoing this sentence of banishment that he is here said *πράξει κακῶς* and Pericles, dreading to be called to render an account of the expenses of his administration, diverted the minds of the people from that subject by implicating them in a contest with the Megareans.

Strangers beneath a hospitable guise,  
 Have cast her shamefully away, and seiz'd  
 Occasion for the war; and then their gains  
 Were ruin to the agriculturists. 620  
 For hence the gallies, in requital sent,  
 Devour'd the figs of men not blameworthy.

TRY. With justice too, since they my crow-black tree,  
 Planted by me, and nurtur'd, have cut down.

CHO. By Jove, O wretch, 'tis just; since with a stone  
 They have destroy'd my beehive-shap'd corn-measure,  
 Containing six medimns.

MER. And then when came  
 The rustic crowd together from the fields,  
 They saw themselves in the same manner sold;  
 But being without grapes, and loving figs, 630  
 They look'd towards their orators—and they,  
 Well knowing them poor, sick, and wanting bread,  
 Expell'd this goddess with their doubtful cries,  
 Though having oft appear'd out of the love  
 She bore this country—While of their allies  
 They shook off the substantial and the rich,  
 Alleging—"this man favours Brasidas;"  
 And then you worried him like little dogs,  
 For the state, pale and in continual fear,  
 With eager joy devour'd the aliments 640  
 Which any calumnies might cast to her;  
 And strangers, when they saw these wounds inflicted,  
 Stopp'd up with gold their mouths who acted thus,  
 So as to make them wealthy. Greece, meanwhile,  
 Without your privity was desolated—  
 And 'twas a tanner who effected this—

TRY. Cease, cease, O sovereign Hermes, tell it not;  
 But suffer this man to remain below,  
 Where now he is, since he's not ours, but thine<sup>m</sup>.  
 For by whatever roguish name, 650  
 When living, he was known to fame;

<sup>m</sup> Addressed to Mercury under his character of νεκροπομπὸς—that is, conveyer of the dead; for Cleon was now departed (Bergler.)

A prating sycophant, whose trade  
 Confusion and disturbance made ;  
 Henceforth these accusations all  
 On your own denizens will fall.

But tell me whence, O goddess, is this silence.

[*To PEACE, a mute personage.*]

MER. She cannot speak, at least to the spectators,  
 Since she against them entertains much anger  
 For what she has endur'd.

TRY. Yet let her speak  
 To you, if but a little.

MER. Tell me, dearest, 660  
 What is your mind towards them—come, O thou  
 Who of all women most detest'st the buckler—  
 Be't so—I hear—complainest thou of this ?  
 I comprehend—hear what she blames you for.  
 She says, that after the affairs in Pylos,  
 Although she came, and to the city brought  
 A chest that teem'd with treaties, thrice was she  
 By suffrage disannull'd in the assembly.

TRY. Therein we err'd : but pity us, for then  
 Our mind was all on shields<sup>a</sup>.

MER. Come now, give ear 670  
 To what she just demanded of me—who  
 Is here most ill-dispos'd to her, and who  
 Is friendly, and desires that wars should cease ?

TRY. Cleonymus was best dispos'd by far.

MER. And what appears Cleonymus in battle ?

TRY. Bravest of soul<sup>o</sup>, save that he was not sprung

<sup>a</sup> That is, either engaged in contemplating the miseries of war, for which shields are put synecdochically ; or, as Bergler interprets the line, we were then obliged to obey the commands of Cleon, the dealer in hides, the common material of the ancient shields. Cleon was succeeded by Cleonymus, whose nature, as well as name, was similar to his own : *πονηρόν προστάτην*, a wicked governor, as our poet calls him (v. 667.) ; on which passage I wish to refer the reader to Fl. Christianus' excellent annotation. Cleonymus was the last Athenian banished by the sentence of ostracism, which was thought to be dishonoured when put in force against so unworthy a subject.

<sup>o</sup> This can only be applied ironically to Cleonymus, whom he himself calls *τὸν ρίψασπιν* (n. 352.) from having cast away his shield in battle, in allusion to which he is here called by Aristophanes *ἀπαβολιμαῖος τῶν ὅπλων*.

From him whom he declares to be his sire.  
For should he ever to the fight come forth  
Immediately he cast away his arms.

MER. Hear yet again what she just ask'd of me. 680

Who rules in the tribunal of the Pnyx ?

TRY. Hyperbolus possesses now this country.  
[to PEACE.] What art thou doing? whither movest thou  
Thy head about?

MER. She shows her great aversion

And indignation at the people's choice,  
For choosing such a wicked governor.

TRY. But we no longer will make use of him.

'Twas only that the mob, wanting a chief,  
And being naked, was desirous then  
To gird itself with him as president. 690

MER. She asks then how will this assist the state?

TRY. We shall be more enlighten'd counsellors.

MER. How so?

TRY. Because he manufactures lamps,  
And until now we grop'd our way in darkness;  
But now we shall deliberate by lamp-light.

MER. Ah, ah, what questions she hath order'd me  
To ask of you!

TRY. What were they?

MER. Very many;  
And those old fables which she once left off.  
First she enquir'd of Sophocles' condition.

TRY. He prospers, but has suffer'd strangely.

MER. How? 700

TRY. From Sophocles is sprung Simonides<sup>p</sup>.

MER. Simonides! how's that?

<sup>p</sup> Aristophanes here, by the mouth of Trygæus, reflects severely on the venality of these two celebrated iambic poets, who in that respect were of such kindred dispositions, that one is said to have sprung from the other; hence Pindar calls Simonides, φιλοκερδῆ (Isthm. ii. 9.) *Upon a straw raft he may sail*, is part of a proverbial sentence in use among the Greeks—

Θεοῦ θέλοντος καὶ ἐπὶ ῥιπῶς πλέει.

and our poet makes even this descriptive of the venal disposition of Simonides, by saying κέρδους ἕκατι instead of θεοῦ θέλοντος.

- TRY. Because he is  
Grown old and rotten—for the sake of gain  
Upon a straw raft he may sail.
- MER. But what—  
Still lives the wise Cratinus?
- TRY. He expired  
When the Laconians their incursion made.
- MER. What happen'd to him?
- TRY. Ask you what? a faintness  
Of mind, that could not bear to see his cask  
Teeming with wine all smash'd—how many woes,  
Think'st thou, like these have happen'd to the state?  
Wherefore, my mistress, we'll ne'er part with thee. 711
- MER. Now go, and on these terms Opora take  
To wife; and, dwelling with her in the fields,  
Get for thyself a crop of clustering grapes.
- TRY. O dearest maid, come hither and embrace me!  
Think'st thou, O master Mercury, that I,  
After so long an interval of rest,  
Shall harm myself by dallying with Opora?
- MER. Not if at least you drink mix'd pennyroyal.  
But having in all haste seiz'd this Theoria, 720  
Bring to the council where of late she sat.
- TRY. O thou assembly, in Theoria blest,  
How much juice wilt thou in three days absorb<sup>a</sup>,  
And how much well-bak'd tripe and flesh devour?  
But, O dear Mercury, farewell!
- MER. And thou,  
O man, go joyful, and remember me.
- TRY. O beetle, homeward, homeward let us fly.
- MER. He is not here, O friend.
- TRY. Then whither gone?
- MER. Following Jove's car he bears the thunderbolts.
- TRY. Then from what quarter will the wretch be fed? 730
- MER. He'll eat th' ambrosial food of Ganymede<sup>r</sup>.

<sup>a</sup> ὅσον βοφήσεις ζωμὸν ἡμερῶν τριῶν; alluding to the sacrifices which were offered during the three days' supplication decreed by the council.—Brunck, after the Scholiast.

<sup>r</sup> (See v. 11.) For Ganymede was the only mortal in the assembly of the gods.

TRY. How then shall I come down?

MER.

Courage!—quite well,

Here by the goddess' self.

TRY.

Hither, O daughters,

Follow me in all haste, since very many

Await your coming with erect desire.

[*Exit.*

#### INTERLUDE.

CHO. Go then, and joy be with you—we, meanwhile,

To our attendants give the charge to guard

This furniture<sup>3</sup>, since many thieves are wont

About the scenes to lurk, as criminals.

But guard these manfully—while we declare

740

To the spectators all our reasoning mind.

Should any comic poet praise himself

In his digressive anapæsts, recited

To the spectators, let the lictors strike him;

But if 'tis just to honour any one

Who of all men is the best comic writer

And most illustrious, I declare our master

Worthy of great renown—for first of all

He made his rivals in the drama cease

From turning beggars' rags to ridicule,

750

And waging war 'gainst vermin—he, too, first

Drove off with shame those baking Hercules<sup>4</sup>,

<sup>3</sup> Alluding to the reaping-hooks, ropes, etc. mentioned before by Trygæus, in v. 299, required to drag Peace from her place of concealment—it was necessary for the chorus to be free from all such incumbrances, that they might be the more expeditious in the dance.

<sup>4</sup> Aristophanes here, according to the Scholiast, reflects severely either on Euripides or Cratinus, for both these poets introduced into their plays a fasting Hercules, Bacchus as a slave, and Jupiter as an adulterer; in ridicule of whom our poet represents the great Alcides roasting flesh to the astonishment of Neptune, (*Birds*, 1688, see also 1605.) The epithet applied by the Scholiast to Hercules (*γαστρίμαργον*), is the same used by Pindar (*Ol. i.* 82.), when he deprecates the impiety of taxing any of the heavenly train with being gluttonous—

ἔμοι δ' ἄπορα, γαστρίμαργον  
μακάρων τιν' εἰπεῖν.

Theocritus appears to have had this passage of Aristophanes in his mind when he says of Hercules (*Id.* κδ'. 135.)—

δεῖπνον δὲ κρέα τ' ὀπτὰ.



Those vagrant, cheating, self-chastising beggars,  
And chas'd the slaves whom they brought on still  
weeping,  
That the deriding fellow-slave might ask,  
"O wretch! what hast thou suffered in thy skin?  
Has then a hog-whip struck with many a lash  
Thy sides, and scar'd, like a notch'd tree, thy back?"  
Soon as he had remov'd this crowd of ills,  
These vulgar and ignoble raileries, 760  
He rais'd our art to mighty consequence,  
Towering aloft in epic words and thoughts,  
And with no vulgar ridicule derided  
Not men nor women of the baser sort,  
But with Herculean rage attacked the greatest,  
Having pass'd thro' the direful stinking hides,  
And muddy-minded threats—before all else  
Against that saw-tooth'd monster I wage war,  
Forth from whose eyes flash'd Cynna's direst beams,  
While round a hundred groaning flatterers' heads 770  
Lick'd hers, she thunder'd with a torrent's voice,  
Engendering death—smelt like a seal, and had  
A lamia's hideous front, with camel's rear.  
I shudder'd not at sight of such a monster,  
But fighting for you and the other islands,  
Always oppos'd it—wherefore it is just  
That you should render me your grateful thanks;  
For when affairs succeeded to my mind  
I rambled not of old time, tempting boys  
In the Palæstra; but retreated straight, 780  
Taking away my chattels, vexing few,  
Delighting many, acting right in all.  
Hence men and boys must needs be on my side;  
The bald too we exhort to aid our triumph—  
For every one will say, if I should conquer,  
At table to the guests—"bear to the bald,  
Give to lack-hair, some sweetmeats, and take nought  
Of honour from the noblest of our poets,  
The man with front sublime—Muse, drive away  
Contentious wars, and dance with me, thy friend, 790

Hymning the marriages of gods, the feasts  
 Of mortals, and the banquets of the blest ;  
 — For from the first these themes have been thy care.  
 Should Carcinus come with a supplication,  
 That to the dance thou wilt admit his sons,  
 Hear not the prayer, nor come to his assistance ;  
 But think them all to be domestic quails,  
 Long-necked dancers, dwarfs, sweepings of dung,  
 Inventors of machines—for that his father  
 Declar'd a weazel had devour'd at eve 800  
 The drama which had past his hopes succeeded<sup>u</sup>.  
 These fair-hair'd Graces' public melodies  
 By the wise poet should be sung, what time  
 The swallow sits and chants with voice of spring<sup>x</sup> ;  
 While Morsimus no chorus can obtain,  
 Nor yet Melanthius, whose most bitter voice  
 I once heard speaking, when himself and brother  
 Enjoy'd the honour of their tragic choir ;  
 Both fish-devouring gorgons, casting looks  
 Of eager love on maids, but driving off 810  
 Old women from the mart—detestable,  
 With their goat-smelling armpits, plagues of fishes ;  
 'Gainst these directing great and wide sputations,  
 O goddess Muse, sport with me at the feast.

<sup>u</sup> The name of this comedy of Carcinus, according to the Scholiast, was *the Mice*, which was driven off the stage with contumely. Carcinus had three sons, Xenocles, Xerotimus, and Xenarchus, tragic dancers, who, on account of their diminutive stature, were surnamed *quails*.—Morsimus and Melanthius, mentioned in v. 792, 3., were frigid tragic poets of loose character, whom Aristophanes derides in various parts of his plays (see the *Knights*, 399 ; *Frogs*, 151 ; *Birds*, 151.) ; from the last of which Melanthius seems to have been likewise afflicted with the leprosy.

<sup>x</sup> This passage, according to the Scholiast, is taken from one of the gravest *Camææ* of Stesichorus (named the *Oresteas*, *Frag. xii. Mus. Crit. vol. ii. p. 266.*) ; perhaps the lines of this beautiful fragment should be arranged thus—

τοιάδε χρεὶ Χαρίτων δαμώματα  
 καλλικομᾶν ὑμνεῖν Φρύγιον μέλος  
 ἔξευρόνθ' ἀβρῶς  
 ἦρος ἐπερχομένου.

## ACT IV. SCENE I.

*Enter TRYGÆUS, VALET, OPORA, THEORIA.*

TRY. How hard has been this journey to the gods !  
 I've altogether wearied out my legs.  
 As from above I look'd, you were but small  
[to the spectators.]  
 To look upon ; surveying you from heaven,  
 You seem'd extremely wicked—but from here  
 Far more malicious still.

VAL. Art come, my master ? 820

TRY. So I have heard from some one.

VAL. What has been  
 Your fortune ?

TRY. Aching legs, from having pass'd  
 Over so long a space.

VAL. Come, tell me.

TRY. What ?

VAL. Sawest thou any wandering through the air,  
 Beside thyself ?

TRY. Not any, save the spirits  
 Of Dithyrambic poets, two or three.

VAL. What were they doing ?

TRY. Gathering in their flight  
 Preludes of songs, certain air-swimmers' trifles<sup>γ</sup>.

VAL. And have you found that rumour to be true,  
 That each one after death becomes a star ? 830

TRY. Most certainly.

VAL. And what star now is there ?

TRY. Ion of Chios, who of old compos'd<sup>δ</sup>

<sup>γ</sup> This line, as the Scholiast informs us, is a kind of satirical proverb passed upon the dithyrambic poets, whose compositions savour of airy nothings. This he expresses by a compound word framed with the accustomed *curious felicity* of our author, τὰς ἐνδιαερπνευμένης.

<sup>δ</sup> The Scholiast informs us that he was a dithyrambic, tragic, and lyric poet, who appears to have been possessed of an universal poetical genius, as he also wrote comedies, epigrams, pæans, hymns, and elegies ; he was the son of Xuthus, whose tragedies were represented in the 82nd Olympiad, and among his other com-

That eastern ode; and when he came up hither,  
All call'd him straight the oriental star.

VAL. And what are those erratic stars, which flame  
As they pursue their course?

TRY. Some of the wealthy,  
Who come back after supper, with their lamps,  
And fire within the lamps.—But take and bring her  
With all despatch, wash out the bathing-vessel,  
Heat water, strew for us the genial bed, 840  
And, having done this, come to me again.  
Then to the assembly will I give her up.

VAL. But whence didst get these damsels?

TRY. Whence? from heav'n.

VAL. I would not give three oboli for gods  
Who wanton with their harlots like us men.

TRY. Not so, but there too some thus gain their living.

VAL. Now let us go—but tell me, shall I give  
Her any thing to eat?

TRY. She will not eat,  
Nor bread nor cake, since with the gods above  
Still on ambrosia she was wont to feast. 850

VAL. Here too we must accustom her to eat.

[*Exeunt VALET and OPORA.*]

CHO. Apparently the old man now is happy.

TRY. And what, when a spruce bridegroom you behold me?

CHO. Thine age will be a theme of admiration,  
Transform'd to youth again, and myrrh-distilling.

TRY. I think so—but what when I clasp her charms?

CHO. More blessed than the fish of Carcinus<sup>a</sup>  
Thou wilt appear.

TRY. Is it not justly so,  
For me, who, mounted on my beetle, sav'd  
The Greeks, so that securely o'er the fields 860

positions he wrote a dithyrambic ode, of which the beginning was—

*'Αοῖον ἀεροφοῖραν ἀστέρην*

on which account Aristophanes here calls him the *Oriental Star*.

<sup>a</sup> This is said ironically; by the fish Aristophanes understands the rough sons of that sea-crab Carcinus, or they are so called from a whirling kind of dance, imitating the conical figure of the shell-fish; a pine-nut is also denoted by the word *στρόβιλος*.

They move with wanton petulance, and sleep.

*Enter 2 SERVANTS.*

SER. The girl has bath'd, and all her body's fair;  
The cake is made, the sesame prepar'd,  
And all the articles—but one is wanting.

TRY. Come then, and let us this Theoria bring  
In all haste to the senate.

SER. What say'st thou?  
Is this the same Theoria whom of late  
We dallied with when we had drunk too much,  
And brought her down to Brauron<sup>b</sup>?

TRY. Of a surety—  
And with great trouble was she seiz'd.

SLA. O master, 870  
How pleasant, each fifth year, will be her love!

TRY. Come, who is just among you? who will e'er  
Take charge of her, and bear her to the senate?  
[*To the VALET.*] But what delineation mak'st thou there?

VAL. Askest thou what? sketching an Isthmian tent  
To rest my members.

TRY. Say you not to whom  
She shall be given in charge? come hither thou—  
For I will place thee in the midst of them.

VAL. He nods assent.

TRY. Who?

VAL. Who? Aripbrates,  
Beseeching you to bring her to him.

TRY. But, 880

O wretch, he'll fall upon her and lick up  
All the provision—but deposit first  
Your vessels on the ground.—Ye Prytanes  
Assembled here, contemplate this Theoria;  
Reflect what blessings I shall bring on you;  
That seizing her, and turning up her legs  
In air, ye may perfect the sacred rites—

Brauron was a city of Attica, near Marathon, where feasts of Bacchus were celebrated every fifth year, and a she-goat sacrificed to Diana. It was a place of very dissolute character.

For this it has been purified with smoke ;  
 For here, before the war began, were stationed  
 The council's pipkins—since, possessing her, 890  
 Tomorrow a fair contest we may raise,  
 Wrestle upon the ground, stand at all fours,  
 Aim strokes oblique, head foremost, on our knees,  
 And, as at the Pancratium, smear'd with oil,  
 Strike both with fists and limbs of youthful strength ;  
 And on the third day after this ye shall  
 Prepare a hippodrome, where the fleet steed  
 May pass his fellow-courser in the race,  
 And chariots, on each other overturn'd,  
 Shall in their parting breath be mov'd together, 900  
 While other charioteers in fallen state  
 Around the goals all circumcis'd shall lie.  
 But, O ye Prytanes, receive Theoria,  
 See with what readiness this has received her !  
 But not so were you aught to offer gratis—  
 Then had I found thee holding forth a truce.

CHO. This man's an useful citizen to all,  
 With such a disposition.

TRY. You will know  
 Much better what I am in vintage time.

CHO. Even now 'tis manifest how much thou art 910  
 A saviour to all men.

TRY. Wilt thou say so,  
 When of new wine thou shalt have drunk a bowl?

CHO. And we will always honour thee the first,  
 Saving the gods alone.

TRY. For I, Trygæus  
 Th' Athmonian, have deserv'd right well of you,  
 Having from direful toils the city's crowd  
 And rustic folk releas'd, and having check'd  
 Hyperbolus.

CHO. Come, what must we do next?

TRY. What else but consecrate her with our pots?

CHO. With pots, like some complaining Mercury? 920

TRY. What think ye then? shall't be with fatted ox?

CHO. An ox?—by no means—lest we have to seek

For aid from other quarters.

TRY. With a sow then,  
Bulky and fat?

CHO. No, no.

TRY. Why?

CHO. Lest there be  
A hoggishness, such as Theagenes'<sup>c</sup>!

TRY. Then of the others what think'st thou the best?

CHO. A sheep.

TRY. A sheep?

CHO. I do, by Jupiter.

TRY. But this is an Ionian word.

CHO. Of purpose,

That if in the assembly any one  
Should plead for the necessity of war, 930  
The seated multitude thro' fear may cry  
In the Ionic dialect—Oi, Oi.

TRY. Thou sayest well.

CHO. And be they mild besides,  
So that in mutual disposition we  
Resemble lambs, and be to our allies  
Much milder.

TRY. Come now, take the sheep, and bring it  
As soon as possible, and I will furnish  
A shrine on which to make the sacrifice.

CHO. How all proceeds according to our mind 940  
When the god wills and fortune 'stablishes,  
And all these things in timely concourse meet!

TRY. 'Tis plain, for at the doors an altar stands.

CHO. Now hasten, while the veering gale of war  
Blows from the gods with moderated blast.

TRY. The basket with its barley-cakes is ready,  
The chaplet and the sword—the fire is here,  
And nothing but the sheep delays us now.

CHO. Will you not work with all your energies?  
For if you're seen by Chæris, he'll be here

<sup>c</sup> This Theagenes was a fat and gross debauchee, dissolved in the luxuries of wealth, and rolling like a pig in the mire of voluptuousness.

To play his pipe, an uninvited guest; 950

And then I know full well that you will give him  
Something to compensate his toil and puffing.

TRY. Come then, take thou the basket and the basin,  
Performing quickly a right-handed course  
Around the shrine.

VAL. Lo, I've encompass'd it—  
Give me another charge.

TRY. I'll take this torch,  
And dip it in the stream<sup>d</sup>—move briskly thou—  
Thou hold the salted cake—and cleanse thyself  
When thou hast handed this to me; and then  
To the spectators scatter meal.

VAL. Behold. 960

TRY. Hast scatter'd it?

VAL. I have, by Mercury;  
So that, of all this number of spectators,  
Not one but has the meal.

TRY. Have the women?

VAL. Their husbands will at evening give to them.

TRY. Let us begin our prayers.—Who's here?—where are  
The many and the good?

VAL. Come, let me give  
To these, for they both numerous are and good.

TRY. Call you these good?

VAL. Are they not truly so,  
Who, when we pour upon them so much water,  
To the same station come, and there remain? 970

TRY. But let us to our prayers without delay.

O Peace, most venerable queen,  
Goddess who in the choirs art seen,

<sup>d</sup> τὸ δαδίων τὸδ' ἐμβάψω λαβών. This was done, according to the Scholiast, for the purpose of purifying the water by the virtue of the fire, that universal cleanser. In illustration of this rite, he refers to Euripides (Herc. Fur. 928.)\* So Ovid, but in a different sense (Rem. Am. 700.)—

Non ego Dulichio furiales more sagittas,  
Nec rapidas ausim tingere in amne faces.

\* Athenæus, towards the end of the ninth book of his *Deipnosophistæ*, likewise elucidates this lustral purification.



To whom the nuptial hymns arise,  
Deign to receive our sacrifice.

VAL. O now thy much-priz'd honour deign,  
And act not like the harlot train,  
Who, by their curtain'd doors inclin'd,  
Retreat from the considering mind.  
Not so do thou.

TRY.	By Jove, we pray,	980
	But all thyself to us display ;	
	Thy lovers, who, with anguish torn,	
	These thirteen years of absence mourn ;	
	From wars and tumults set us free,	
	And be thy name Lysimache.	
	Those over-nice suspicions still	
	Our mouths with banter wont to fill,	
	And mingle Grecian hearts once more	
	In juice of friendship, as of yore <sup>*</sup> .	
	Infusing a congenial soul	990
	Which gentle sympathies control.	
	And by thy care our market crown'd,	
	With greatest blessings still abound ;	
	Garlic and melons ripe to view,	
	With apples, those of flaming hue,	
	And every less distinguished fruit—	
	Small woollen cloaks our slaves to suit ;	
	And from Bœotia let them bring	
	Geese, ducks, wrens, doves with feather'd ring ;	
	And then of eels full baskets take,	1000
	That dwell in the Copaic lake ;	
	And let us, supping at the board	
	With these delicious fishes stor'd,	
	Contend whose palate most they please,	
	With Morychus and Glaucetes,	
	Teleas, and gluttons such as these :	
	Then may Melanthius come at last	
	To market when the sale is past,	
	While from his own Medœa he	
	Cries out in dire soliloquy <sup>*</sup> ,	1010

\* It is not quite agreed among the commentators whether Melanthius here soli-

"I perish, since among the beet  
My eel has chosen to retreat ;"  
While men rejoice at his despair.  
Much honour'd goddess, grant these blessings to our  
prayer.

VAL. Here, take the knife, and thou shalt slay the sheep  
In cook-like fashion.

TRY. But it may not be.

VAL. On what account ?

TRY. Peace not delights, forsooth,  
In slaughter, nor with blood her shrine is stain'd.  
But take the victim in, and slay it, then  
Detach the thighs and bring them here again ; 1020  
The sheep is thus preserv'd entire for him  
Who furnishes the chorus.

CHO. And 'tis right  
That thou, while standing at the door, should'st place  
Billets and what is needful to the rites,  
With expedition.

TRY. Think you not that I  
Have plac'd the fagots like a soothsayer ?

CHO. How otherwise ? for what has e'er escap'd  
Thy notice, which a wise man ought to do ?  
What think'st thou not of which becomes a man  
Of mind intelligent and ready daring ? 1030

TRY. The lighted branch now weighs down Stilbides<sup>f</sup>.  
A table will I bring too, nor shall we  
Need any servant.

loquizes from his own tragedy of *Medea*, or from that of Euripides (v. 95. etc.)—

δύστανος ἐγὼ, μελέα τε πόνων  
ἰὼ μοι μοι, πῶς ἂν δλοίμαν.

<sup>f</sup> A celebrated soothsayer who accompanied the Athenians in their expedition to Sicily, and he is also mentioned by Eupolis in his comedy of *the Cities*—

ὥς αὖ τιν' ἐλθω δῆτα.

In this passage Trygæus, when he speaks of Stilbides, means himself; for, having asked the chorus whether he has not arranged the fagots with the art of a soothsayer, now, continuing the metaphor, says that the smoke of the kindled wood weighs down or injures (πιέζει) the soothsayer. The burning of the thighs or rump, prescribed by Trygæus to Hierocles, the soothsayer from Oreum, a city of Bœotia, constitute a curious kind of *πυρομάντεια*, or sacrifice by fire, to the goddess Peace.

- CHO. Who would not commend  
 A man like this, whose much-enduring force  
 Hath sav'd the sacred city? ne'er shall he then  
 Cease to become the envied care of all.
- VAL. It is performed—take and lay out the thighs,  
 While I go for the entrails and the meal.
- TRY. Mine shall that care be, but you should have come.
- VAL. Lo, I am present—think you I have linger'd? 1040
- TRY. Now cook these well; for some one laurel-crown'd  
 Approaches us—who can it ever be?
- VAL. How arrogant he seems!—this is a prophet.
- TRY. Not so, by Jove, none but Hierocles.
- VAL. The seer from Oreus.—What has he to say?
- TRY. 'Tis manifest that he'll oppose the truce.
- VAL. Not so—but for the odour is he come.
- TRY. Let us not seem to mark him.
- VAL. Thou say'st well.

*Enter HIEROCLES, the Soothsayer.*

- HIE. What sacrifice is this? and to what god?
- TRY. Cook thou in silence, and beware the loins. 1050
- HIE. To whom this sacrifice? will you not speak?
- TRY. The rump does well.
- VAL. Full bravely, O thou dear  
 And venerable Peace.
- HIE. Come, auspicate,  
 Then give the earliest offerings.
- TRY. 'Twill be better  
 To cook them first.
- HIE. But they're already roasted.
- TRY. Thou'rt very busy, whosoe'er thou art.  
 Cut up—where is a table? bring the cup.
- HIE. The tongue's a separate part.
- TRY. We recollect.  
 But know you what to do?
- HIE. If you will tell me.
- TRY. No conversation hold with us, for we 1060

Perform a sacrifice to holy Peace.

HIE. O sad and foolish mortals<sup>ε</sup>!

TRY. On thine head—

HIE. Ye who by thoughtless indiscretion led,  
And want of understanding the gods' mind,  
Men, as ye are, with tawny apes make compact.

VAL. Ha, ha!

TRY. Why laugh?

VAL. The tawny apes delight me.

HIE. And like the silly doves to foxes trust,  
Of soul and mind deceitful.

TRY. O thou boaster,  
I would thy lungs were warm as this.

HIE. For if  
The goddess nymphs had Bacis not deceiv'd, 1070  
Nor Bacis mortals, nor again the nymphs  
Had Bacis' self beguil'd;

TRY. Be hang'd to you,  
Unless you leave Bacizing.

HIE. 'Twas thus fated  
The chains of peace to loosen, but this first—

TRY. With the salt brine these must be sprinkled, since—

HIE. It is not pleasing to the blessed gods  
To cease from strife, ere wolf with lamb conjoin.

TRY. But how, O wretch, can wolf and lamb be join'd  
In hymenæan bond?

HIE. Even as the leech  
Sends forth in flight a most pernicious odour; 1080  
And as the barking bitch, press'd by her pains,  
Brings forth blind whelps; mean time it is not right  
That peace should yet be made.

TRY. What then behov'd

<sup>ε</sup> This is the beginning of the oracle given to the Athenians by the priestess Stratonice, at the arrival of Xerxes in Greece, mentioned by Herodotus (Polyhymnia, c. 140.) The execration with which Trygæus concludes this line, *ες κεφαλὴν σοι*, occurs again in the *Plutus* (v. 526.), addressed by Chremylus to Poverty. The next fifty lines consist of hexameters, of which those beginning at v. 1056. are Homeric verses, taken from various passages of the *Iliad* (II. 301; P. 273; A. 467; and Od. H. 137.)

That we had done?—not to have ceas'd from war?  
 Or to have cast lots which should have wept the most;  
 When we by mutual treaty could obtain  
 Sole empire over Greece?

HIE. Ne'er wilt thou make  
 A crab straight-forward move.

TRY. Nor e'er wilt thou  
 Hereafter in the Prytanéum sup<sup>h</sup>;  
 Nor, since the deed has been perform'd, wilt thou  
 In future act as prophet.

HIE. Nor would'st thou 1091  
 E'er make the rough sea-urchin smooth again.

TRY. Wilt thou ne'er cease beguiling the Athenians?

HIE. And by what oracle's command have ye  
 Consum'd the thighs in honour of the gods?

TRY. By that which Homer has so finely sung:  
 "Thus having driven off the hostile cloud  
 Of battle, they received to their embrace,  
 And with a victim consecrated Peace:  
 But when the thighs were in the fire consum'd, 1100  
 And on the entrails they had fed, they pour'd  
 Libations from the cups—I led the way.  
 But to the seer none a bright goblet gave."

HIE. I've no concern in these things, for not thus  
 The sibyl spoke.

TRY. But the wise Homer said  
 Full opportunely—"Of no tribe is he,  
 Devoid of law and home, who cherishes  
 Contention fierce among the people raging."

HIE. See, lest the kite your minds by fraud beguile,  
 And snatch away the prize.

TRY. Be that thy care, 1110  
 [To the VALET.]

For dreadful to the entrails is this sentence.

<sup>h</sup> The ancient soothsayers were maintained at the public cost, especially in time of war, when their services were indispensable. It is therefore not to be wondered at if Hierocles dislikes a state of peace, for, as Trygæus says (v. 1013.)—

δηλος εσθ' αὐτος γ' ὅτι  
 ἐναντιώσει τάι τι ταῖς διαλλαγαῖς.

Pour the libation out, and of the intestines  
Bring a part hither.

HIE. But if you think well  
I'll serve myself.

TRY. Libation, the libation !

[To the VALET.

HIE. Pour out to me, and bring my share of entrails.

TRY. But this the blessed gods not yet approve.

We first must sacrifice, and then depart.

O venerable Peace, remain with us

While life endures !

HIE. Bring the tongue hither.

TRY. Thou

Bear away thine.

HIE. Libation !

TRY. And take this 1120

[To the VALET.

Together with it, quickly.

HIE. Will no one

Give me my share of entrails ?

TRY. We cannot,

Before the wolf shall marry with the lamb.

HIE. Nay, by thy knees.

TRY. In vain thou supplicat'st,  
O friend, for thou wont make the hedge-hog smooth.  
Come hither, O spectators, eat some entrails  
With us.

HIE. And what shall I ?

TRY. Devour the sibyl.

HIE. Nay, by the earth, alone ye shall not eat them,

But I will snatch them from the midst of you.

TRY. O strike, strike Bacis !

HIE. You I call to witness. 1130

TRY. And I, that thou art a vain boasting glutton.

Strike, and restrain this braggart with your staff.

VAL. See thou to that, and I will ravish from him

The victims' skins which he by fraud has taken.

Wilt not lay down the hides, O soothsayer ?

Hear'st thou what crow hath come from Oreus ?

Wilt thou not quickly to Elymnium fly?

S.-C. I joy, I joy in having laid aside

1. The helmet, cheese, and onion<sup>i</sup>—since in wars  
 I take no pleasure, but with my companions 1140  
 Drag on my time in drinking at the fire,  
 And burning whatsoever of the wood  
 Had been dried up by summer's scorching heat,  
 Parching the peas to cinder, with the beech;  
 And at the same time dallying with the maid,  
 While his wife bathes; for there is nothing better  
 Than when the sowing is already done,  
 And Jove descends in showers, some neighbour says,  
 "Tell me, what do we now, Comarchides<sup>k</sup>?  
 I fain would drink, while the god prospers us. 1150  
 But burn three chænixes of beans, O woman,  
 Mingling wheat with them, and the choice of figs,  
 While Syra calls out Manes from the field;  
 For 'tis not possible that we to-day  
 Should trim the vines, or plough the humid soil.  
 And let some one from me a thrush convey,  
 With two goldfinches.—There was curdled milk  
 Within, and hare into four portions cut—  
 Unless at eve the weazel bore away  
 Some part of them—there was in sooth a noise 1160  
 And tumult of I know not what within.  
 Of these, O boy, bring three to us, and one  
 Give to my father.—Of Æschinades  
 Beg some fruit-bearing myrtles; and let some one  
 Call by the same way on Charinades,  
 That he may drink with us, while the god pours  
 His blessing on the increase of our land."

S.-C. And while her sweet strain the cicála sings,

2. With pleasure I survey the Lemnian vines,

<sup>i</sup> Onions and cheese were the common food of soldiers in ancient times—they are here taken by synecdoche for war in the abstract.

<sup>k</sup> This is doubtless the appellation of one of the chorus, who is here addressed by name, as in *the Wasps* (v. 230, etc.), where some of the old men composing the choral band are also spoken to by the Coryphæus under their names, *Comias*, *Stry-módorus*, etc.

Watching their progress to maturity. 1170  
 For 'tis a plant that bears precocious fruit.  
 Moreover I delight the swelling fig  
 To view, and place it to my mouth when ripe,  
 Exclaiming as I eat, "O cherish'd hours!"  
 Then with the draught I mingle bruised thyme;  
 More pleas'd in summer to grow corpulent,  
 Than see a general, hated by the gods,  
 Bearing three crests and robe of liveliest purple,  
 Engrain'd, as he declares, with Sardinian dye<sup>1</sup>;  
 But if at any time he has to fight, 1180  
 Rob'd in this gorgeous garb, straight is he ting'd  
 With Cyzicenic tincture.—Then he flies  
 First, as a cockhorse swift, shaking his crests—  
 While I stand most intent upon the nets.  
 But soon as they arrive at home they act  
 Intolerable things—some of our number  
 Enrolling, some effacing twice or thrice,  
 At their caprice—they come out on the morrow—  
 When this man cannot purchase his provisions,  
 For he knew not before of his departure. 1190  
 Then passing by the statue of Pandion<sup>m</sup>  
 He sees his name, and in perplexity  
 Runs on, and weeps his woe with rueful eye—  
 'Tis thus these cowards, gods' and men's aversion,  
 Act by us rustics: but in different fashion  
 They treat the townsmen—yet shall they account  
 To me for't, if the deity be willing,  
 Since they have greatly injur'd me, at home  
 Like lions, but mere foxes in the fight.

<sup>1</sup> Acharnians, v. 112. The cities of Asia were celebrated for their excellent manufacture of purple (see the note on the Acharnians, v. 112.)

<sup>m</sup> There were, according to the Scholiast, at Athens, twelve columns inscribed with the names of soldiers and military edicts. One of these appears to have been erected to each tribe, and the choral personage here speaking declares that he saw his name inscribed on that of the tribe Pandion. These columns were called ἀνδριάντες τῶν ἐπωνύμων, or simply, οἱ ἐπώνυμοι. They were set up in an open place at Athens, near the Prytaneum.



## ACT V. SCENE I.

*Enter TRYGÆUS.*

TRY. Ho, what a crowd comes to the nuptial feast!  
Hold, cleanse the table with this helmet's crest, 1201  
For we have now no further need of it—  
Then bring the cakes and thrushes, hare in plenty,  
And loaves.

*Enter a SCYTHE MANUFACTURER.*

S. M. Where's Trygæus?  
TRY. Boiling thrushes.  
S. M. O dearest friend, Trygæus, how much good  
Thou hast conferr'd on us by making peace!  
Before this time no one would buy a scythe,  
Not for a farthing, but I sell them now  
For fifty drachmæ, and field-kegs for three—  
But, O Trygæus, freely take some sickles, 1210  
And what you will of these receive beside;  
For from this profitable merchandise  
These presents we bring to thee for the marriage.  
TRY. Go now within, lay by these things at home,  
And come to supper in all haste, for see—  
This weapon-monger comes weigh'd down with care.

*Enter an ARMOURER.*

ARM. Ah me! how, O Trygæus, from the root  
Hast thou destroy'd me!  
TRY. O ill-fated wretch!  
What ails thee? makest thou no longer crests?  
ARM. Thou hast destroy'd my trade and sustenance; 1220  
His too,—and his, the furbisher of spears.  
TRY. What then shall I lay down for these two crests?  
ARM. And what giv'st thou?  
TRY. What give I? I'm asham'd:

But nathless, since the work requires much trouble,  
I'd give for them three chænixes of figs;  
That I might rub my table clean with this.

ARM. Go then within, and bear the figs with thee;  
For to take this, O friend, is more than nought.

TRY. Bear, bear them from the house, with a plague to you,  
The hair falls off, the crests are nothing worth, 1230  
I would not buy them for a single fig.

*Enter a MAKER of BREASTPLATES.*

M.B. Wretch that I am, to what use shall I put  
This well-wrought breastplate, of ten minæ's worth?

TRY. This will not cause thee any loss—but give it  
At the same price to me, for 'tis well fitted  
To use in cases of necessity.

M.B. Cease to revile me and my merchandise.

TRY. Here, I have plac'd three stones, is it not right?

M.B. And, O thou most unskilful man, which hand  
Wilt thou employ in cleansing?

TRY. This, when I 1240  
Have pass'd it through the seat, this too.

M.B. What both  
At the same time?

TRY. I would, by Jupiter,  
That I may not be caught clandestinely  
Stopping the vessel's oar-holes<sup>a</sup>.

M.B. Would'st then sit  
And ease the load of nature on a vessel  
That cost ten minæ?

TRY. Yes, I would, by Jove,  
O cursed wretch—for think'st thou I will sell  
My fundament to gain a thousand drachmæ?

<sup>a</sup> This was a specimen of the roguery of the trierarchs, whose office it was to supply the rowers in the galleys with their usual provision of flour, onions, and cheese, and who, in order to secure to themselves the stipend of some of the rowers, were in the habit of stopping up several holes in the vessel, to which the oars were fastened, in order to decrease the number of those who had to work it, and thus appropriate to themselves the pay which they must have dispersed, had the complement of rowers been full.

M. B. Come, bring the silver hither.

TRY. But, my friend,  
It galls my hinder parts—take it away, 1250  
I will not buy it.

*Enter a DEALER in TRUMPETS.*

D. T. How shall I employ  
This trumpet which I bought for sixty drachmæ?

TRY. If you pour lead into this cavity,  
And fix a long rod at the upper end,  
You will obtain a cottabus to play with.

D. T. Ah! you deride me.

TRY. I will give you now  
Another caution—having pour'd within  
The lead, as I directed, add thereto  
A scale by cords suspended, to weigh out  
The figs to thy domestics in the field. 1260

*Enter a HELMET MAKER.*

H. M. O thou implacable divinity,  
How hast thou ruin'd me, since erst for these  
I gave a mina!—What shall I do now?  
For who will purchase them of me again?

TRY. Go, sell them to the Egyptians, for they're fit  
To measure out syrmæa\*.

*Enter an ARMOURER.*

ARM. O casque maker,  
In what a wretched state are our affairs!

\* This is the juice of an herb from which the Egyptians made a drink of efficacy in curing diarrhæas; Herodotus (Euterpe, 77.) uses the word *συρμαίζειν* in the sense of cleansing. Suidas considers this potion a sort of barley drink, as well as a composition of honey and fat. Hence our satirical poet calls the Egyptians *μελανοσυρμαῖον λεών* (Thesm. 857. Fl. Chris.; Bergler.) Donnegan, quoting Erotian, defines it also "the radish" (*ῥαφανίς*), so called as its juice was used by the Egyptians, with salt and water, to produce vomiting. Photius, in his lexicon, says that it was used both as a cathartic and an emetic.

TRY. This man has suffer'd nothing.

H.M. But what use  
Will any one hereafter make of casques?

TRY. If he should learn to fabricate such handles, 1270  
He on much better terms than now will sell them.

H.M. Depart we, armourer.

TRY. By no means, since  
Of this man will I buy these spears of his.

ARM. What would you give then?

TRY. Were they sawn in half,  
I'd take the poles, a hundred for a drachmæ.

ARM. We are revil'd.—O friend, let us retire.

TRY. Do so, by Jove—since, as it seems to me,  
The children of the guests are coming hither,  
To pump themselves, and meditate their songs.

*Enter CHILDREN.*

But whatso'er is in thy mind to sing, 1280  
O child, stand near me here, and prelude first.

C. 1. Let us again begin from warlike men.

TRY. Cease to sing men of war now peace is made,  
O thou by an ill spirit thrice possess'd,  
Who uninstructed art, and execrable.

C. 1. Now to each other when they had come near,  
They cast away their spears and well-boss'd shields—

TRY. Wilt thou ne'er cease reminding us of shields?

C. 1. Thence mingled groans, and prayers of men arose—

TRY. The groans of men? by Bacchus, he shall weep 1290  
His songs of lamentation and boss'd shields.

C. 1. What shall I sing then? say what strains delight you?

TRY. "Thus on beeves' flesh they fed," and such like themes—  
Their meal they spread of every sweetest meat.

C. 1. So they on flesh of oxen banqueted—  
And, satisfied with battle, from the yoke  
Loos'd their steeds' sweating necks.

TRY. Well then, they eat,  
When satisfied with war—sing how they eat.

C. 1. Then having ceas'd they put their breastplates on—

TRY. Full willingly I trow.

C. 1.                               They pour'd themselves   1300  
Down from the towers—meanwhile a shout arose  
That could not be extinguish'd.

TRY.                               Mayst thou die  
The worst of deaths, infant, with these thy battles,  
For nought thou sing'st but wars—and whose art thou?

C. 1. I?

TRY.       Thou, by Jove.

C. 1.                               The son of Lamachus.

TRY. Hui! Hearing thee I should in truth have wonder'd,  
Hadst thou not been the offspring of some man  
Whose inclination are the tears of war.  
Go to the dogs, and sing to the spear-bearers—  
Where is the offspring of Cleonymus?                               1310  
Sing something ere thou enter, for I know  
Full well thou wilt not sing of troublous themes,  
Born of so wise a sire.

C. 2.                               One of the Saians  
Rejoices in the spear, which near a bush  
Unstain'd in war, I left reluctantly.

TRY. Tell me, O boy, singest thou for thy father?

C. 2. My life I sav'd.

TRY.                               Yes, to thy parent's shame.  
But let us enter, for I clearly know  
That, sprung from such a father, thou wilt ne'er  
Forget what lately of the spear thou sang'st.                               1320  
'Twill be your future care, who here remain,  
To break all these provisions into powder—  
Nor move your jaws in vain, but manfully  
Cast all your energies into the work,  
And chew with all your grinders—for, O wretches,  
White teeth are nought, unless they masticate.

CHO. Ours shall this care be, tho' thy caution's good.

TRY. But oh! ye who before this time have hunger'd,  
Now stuff yourselves with hare's flesh, since each day  
One cannot meet with unprotected cakes.                               1330  
Devour, then, or, I say, you'll soon repent.

CHO. 'Tis right to speak well-omen'd words, and let

Some one conduct the bride with torches hither,  
 And all the joyous people shout together;  
 Nor should we bring into the field again  
 Our utensils, with dances and libations,  
 After we have expell'd Hyperbolus,  
 And pray'd the gods to bless with wealth the Greeks,  
 To make for us abundant store of corn,  
 Plenty of wine, and figs for all to eat; 1340  
 And that our women may bring forth, and all  
 Those good things we have lost, collect again,  
 As at the first, and stay the burning steel.  
 Hither, O women, come into the field,  
 And, beauteous as thou art, lie down by me.

S.-C.1. Hymen, O Hymenæus!

S.-C.2.

O thrice blest!

How justly thou possessest thy good things!  
 Hymen, O Hymenæus, Hymen O!  
 What shall we do, what shall we do with her?  
 Grind, grind her as at vintage time—but, friends, 1350  
 Let us, who are appointed to the task,  
 Take up and bring the bridegroom—Hymen, O!  
 O! Hymen, Hymenæus!—ye shall live  
 Bravely, with nought to do but gather figs.  
 Hymen, O Hymenæus, Hymen, O!  
 His great and thick, hers sweet, as you shall say,  
 When you have eat, and wine in plenty drunk.  
 Hymen, O Hymenæus, Hymen, O!

TRV. Hymen, O Hymenæus! Farewell, friends,

[To the audience.]

And if you follow me, you shall eat cakes. 1360



THE LYSISTRATA.



## DRAMATIS PERSONÆ\*.

LYSISTRATA, (*wife of one of the principal Athenian magistrates.*)

CALONICE.

MYRRHINE.

LAMPITO.

CHORUS OF OLD MEN.

CHORUS OF OLD WOMEN.

STRATYLLIS.

A MAGISTRATE.

CERTAIN WOMEN.

CINESIAS.

A CHILD.

MANES, A DOMESTIC.

HERALD OF THE LACEDÆMONIANS.

AMBASSADORS OF THE LACEDÆMONIANS.

POLYCHARIDES.

SOME MARKET PEOPLE.

A SERVANT.

AN ATHENIAN.

*Certain Mutes.*

*The scene lies in the citadel of Athens.*

\* N. B. In the MS. of Trinity College, Cambridge, Στυμοδώρα and Στρατηλάτης occur amongst the Dramatis Personæ, and in the editions before Brunck's these are also found—

ΔΡΑΚΗΣ  
ΣΤΥΜΟΔΩΡΟΣ,

which that learned editor rightly expunged, as they are persons of the chorus (see vv. 254. 259.) The latter is also one of the chorus in the Wasps (see v. 233. of that comedy.)

## PRELIMINARY OBSERVATIONS

UPON

## THE LYSISTRATA.

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THIS COMEDY WAS ACTED IN THE TWENTY-FIRST YEAR OF THE PELOPONNESIAN WAR, AND FIRST OF THE XCII. OLYMPIAD, UNDER THE ARCHON CALLIAS, WHO SUCCEEDED CLEOCRITUS, AT THE LENEAN FEASTS.

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THE *Lysistrata* bears so evil a character that we must make but fugitive mention of it, like persons passing over hot embers. The women, according to the poet's invention, have taken it into their heads, by a severe resolution, to compel their husbands to make peace. Under the guidance of their clever chieftain they organize a conspiracy for this end through all Greece, and at the same time get possession, in Athens, of the fortified Acropolis. The terrible plight into which the husbands are reduced by this separation occasions the most ridiculous scenes; ambassadors come from both the belligerent parties, and the peace is concluded with the greatest despatch, under the direction of the clever *Lysistrata*.—In spite of all the bold indecencies which the play contains, its purpose, divested of these, is, on the whole, very innocent; the longing for the pleasures of domestic life, which were so often interrupted by the absence of the men, is to put an end to this unhappy war, which was ruining all Greece. The honest coarseness of the Lacedæmonians, in particular, is inimitably well portrayed.



# THE LYSISTRATA.

## ACT I. SCENE I.

*Enter* LYSISTRATA.

LYS. But if to Bacchus' orgies any one<sup>a</sup>  
Had call'd the women, or to Pan's or Colias',  
Or Genetyllis', they had ne'er been able  
To come again back for the tympanums;  
But now no other woman's to be seen  
Except my neighbour here who's coming forth.  
O Calonice, hail—

*Enter* CALONICE.

CAL. And hail to thee,  
Lysistrata.—What is't that troubles thee?  
Wear not, O child, this downcast countenance.  
For to contract thy brow becomes thee not. 10  
LYS. But my heart burns with rage, O Calonice,  
And greatly for us women am I griev'd  
That by the men we are accounted all  
To be perverse—  
CAL. And so we are, by Jove.

<sup>a</sup> —ἐς Βακχεῖον ἢ 'ς Πανός ἢ 'πὶ Κωλιάδ' ἢ 'ς Γενετυλλίδος. Lysistrata enters on the stage as if reasoning with or speaking to herself. Βακχεῖον may denote the Bacchic orgies themselves, as well as the temple in which they are celebrated. The chapel of Pan, called Paneum in Attica, as well as that of Colias, was situated near Anaphlystum. The Coliac temple was dedicated to Venus, and so named from the members (κῶλα) of a youth that had been bound by robbers and untied by the daughter of their chief, (see the note on *the Clouds*, v. 53.)

LYS. When 'twas decreed they should assemble here,  
To hold a council on no trifling matter,  
They sleep and come not—

CAL. But, O dearest friend,  
They soon will come—"Tis difficult for women  
To go abroad—for one of us awaits  
Her husband's will, one rouses her domestic, 20  
One puts her child to bed, another laves,  
Another puts the food into its mouth.

LYS. But there are other things more worth their pains.

CAL. Then for what cause, O dear Lysistrata,  
Us women have you summon'd—what's the business?  
Of what dimensions?

LYS. Great.

CAL. And thick withal?

LYS. And thick, by Jove.

CAL. Why come we not all then?

LYS. 'Tis not the way—for soon we could have come  
Together—but there is a work by me  
Plann'd and revolv'd through many a sleepless night.

CAL. Th' affair so cast about is something fine. 31

LYS. So fine, that in the women's hands is plac'd  
The safety of all Greece—

CAL. The women's hands?  
Then is it little worth.

LYS. So as in us  
The state's affairs are plac'd, and Pelops' isle  
Has no more citizens—

CAL. By Jupiter,  
'Twere better that there should be none.

LYS. And all  
Bœotia's sons may perish—

CAL. Nay, not all—  
Except the eels<sup>b</sup>—

LYS. Upon the head of Athens  
I will not utter such a thought: have thou 40  
A different notion of me: but if here

<sup>b</sup> —ἀφελεῖ τὰς ἐγγέλαις i. e. the eels of the lake Copais (now Limnæ,) highly esteemed for their richness, (see *the Peace*, v. 970.)

The women congregate, they from Bœotia,  
From th' isle of Pelops, and ourselves, will save  
Greece by a common effort.

CAL. But what deed,  
Prudent or brilliant, can our sex achieve,  
Who sit drest out with flowers, and bearing robes  
Of saffron hue, and richly broider'd o'er  
With loose Cimmerian vests and circling sandals<sup>c</sup>?

LYS. These are in truth what I expect will save us ;  
The saffron-colour'd robes, and myrrh, and sandals, 50  
Alkanet root and the transparent tunics.

CAL. But how?

LYS. So that no men who are now alive  
Shall lift the spear against each other's breast.

CAL. I'll, by the goddesses, be saffron-dyed.

LYS. Nor take the shield.

CAL. I'll put on the Cimmerian.

LYS. Nor sword.

CAL. I'll purchase for myself the slippers.

LYS. Was not the women's presence then requir'd?

CAL. Nay, but by Jove, they should have flown long since.

LYS. But with a plague thou wilt perceive that they  
Are very Attic women, doing all 60  
Much slower than they ought—but from the coasts  
There is none present, nor from Salamis.

CAL. Yet well I know they started at the dawn  
In their swift boats.

LYS. Nor come the Acharnian women,  
Whom I expected first to have arriv'd—

CAL. Meanwhile the consort of Theagenes,

<sup>c</sup> καὶ κυβερὶς ὀρθοστάδια καὶ περιβαρίδας. Some MSS. and the Junta editions read κυβερικορθοστάδια, without any distinction of words. The former evidently denotes some garment, perhaps a tunic, χιτωνίσκον, which received its name from the place of its invention. Probably the same which Callimachus denominates στάδιος χιτών tataristunica (Bentley Frag. lix.) So Photius in his Lexicon referring, as it appears, to this very passage, says, κυμμερικόν· εἶδος χιτωνίσκον· οὕτως Ἀριστοφάνης· “des tuniques sans coutume dont il est parlé dans St. Jean evang. xix. 23.”—(Note of the French Translator.) The περιβαρίδες were shoes worn indiscriminately by women of good condition and by maid-servants.

As if with the design of coming hither,  
 Ask'd counsel of the Hecatæan image<sup>d</sup>.  
 But some are coming now—and more besides—  
 Aha, whence are they?

LYS. These from Anagyrus<sup>e</sup>. 70

CAL. In truth they are. I think that Anagyrus  
 Has been mov'd hither—

*Enter MYRRHINE.*

MYR. Are we come too late,  
 Lysistrata?—What say'st thou? why so silent?

LYS. I praise not, Myrrhine, thy coming now  
 On matter of such moment.

MYR. In the dark  
 I scarce could find my girdle, but if aught  
 Be very pressing in the business, tell  
 Us who are present now.

LYS. By Jupiter—  
 But let us wait some little space at least,  
 Till the Bœotian women come, and those 80  
 From Pelops' isle—

MYR. Thou speakest wisely,  
 And here is Lampito approaching—

*Enter LAMPITO.*

LYS. Hail,  
 Lampito, dearest of Laconian women.  
 How shines thy beauty, O my dearest friend!  
 How fresh thy colour! what a vigorous frame!  
 Thou could'st e'en choke a bull.

<sup>d</sup> — *θούκάρειον ἥπερο*. This is the excellent emendation of the learned Bentley (ad Callimach. Fragment. ccxxvii.) for the common reading *ράκάρειον*. The superstitious character of the wife of Theagenes is strongly exemplified by her seeking counsel of a senseless image.

<sup>e</sup> This was an Attic burgh denominated from a hero of that name, who having overturned the houses belonging to it, gave rise to the proverb *κινεῖς τὸν Ἀνάγυρον*. It also denoted a plant of fetid odour. (Schol.)

LAM. I think I could ;  
By the two goddesses—with body stripp'd '<sup>1</sup>  
I sport and leap with the gymnastic pole.  
\* \* \* \*

LAM. You handle me as if I were a victim. 90

LYS. But from what region is this other damsel ?

LAM. An honourable woman from Bœotia  
Is coming towards you, by the goddesses.

LYS. By Jove 'tis a Bœotian dame possess'd  
Of fair estate—

CAL. And that, by Jupiter,  
Most cultivated, since the pennyroyal  
Is weeded out—

LYS. And who's the other girl ?

LAM. A noble damsel, by the goddesses '<sup>2</sup>,  
But a Corinthian.

LYS. She is plainly honest,  
As any in these parts.

LAM. But who hath gather'd 100  
This female crowd together ?

<sup>1</sup> It appears from this passage that the Lacedæmonian women had their palæstras as well as the men, in which they exercised themselves in a sort of leap described by Lampito and called *βίβασις*. See the *Andromache*, v. 596, and sqq., where the Amazonian character of the Lacedæmonian virgins is as highly condemned by Peleus, as it is held up to the emulation of the Roman ladies by Propertius (lib. iii. El. xii.)

Multa tuæ, Sparte, miramur jura palæstræ,  
Sed mage virginei tot bona gymnasii.

And at the conclusion,

Quod si jura fores pugnasque imitata Laconum,  
Carior hoc esses tu mihi, Roma, bono.

<sup>2</sup> *χαῖα μὲν ναι σίω*. The word *χαῖον*, which is sometimes a dissyllable, denotes what is generous, noble, or good. *ναι σίω* is said according to the Lacedæmonian dialect for *μὰ θεῶν*, the form by which the Athenian women invoked the goddesses Ceres and Proserpine. The interpretation of Brunck which I have adopted appears the most natural and unforced. Seager, however, understands the *ραῦρα* in *ραῦραι*, and *ρά* in *τέρπειθεν*, to agree with *μέρη* understood, as if the line were pronounced *δεικτικῶς* by Lysistrata, pointing to some part of the Corinthian woman's person ; supposing *χαῖος* or *χαδς* to be applicable to bodily as well as moral excellence ; but of this extension of the meaning examples appear to me wanting. The Scholiast says *χαῖα ἀντὶ τοῦ ἀγαθῆς* and the interpretation of the Greek Commentator upon Æschylus (Supplices 865. *ἄγως ἐγὼ βαθυχαῖος*) is *ἡ μεγάλης εὐγενῆς· χαῖα γὰρ οἱ εὐγενεῖς*.



LYS. 'Twas myself.

LAM. Then tell us what you wish.

LYS. By Jove I will,

O thou dear woman.

MYR. Say then what design

Hast thou so serious?—

LYS. I will tell you now.

But first I wish to ask you a small question.

MYR. Whatever you desire—

LYS. Regret you not

Your children's fathers absent with the army?

For well I know you all have distant husbands.

CAL. 'Tis now five months since mine has been in Thrace<sup>b</sup>,  
(O man ill fated!) guarding Eucrates. 110

MYR. And mine has been for seven whole months in Pylos.

LAM. While mine, as soon as he has left the ranks,  
Girds on his buckler and flies straight away.

LYS. But not a spark of gallantry is left.  
For since we were betray'd by the Milesians,  
I have not seen a vase eight fingers long,  
That we might have a leathern consolation.  
Would you then wish, if I could find the means,  
With me concurring to dissolve the war?

MYR. I, by the goddesses, should any need 120  
Cause me to place my purple robe in pawn,  
I'd drink it out that very day.

CAL. And I  
Imagine that I could divide myself,  
And like a rhombus render up the half.  
And I would to Taygetus ascend,  
That, from its summit, peace I might survey.

<sup>b</sup> This line alludes to the rebellious disposition of the Thracian Chalcidians, who after the memorable defeat of the Athenians at Syracuse revolted from them, and became constant objects of watchful suspicion to their former allies. Eucrates, mentioned in the next line, was an Athenian general, noted for corrupt practices, treachery, and peregrinity. From Myrrhine's reply in the following verse, Palmer conjectures that Pylos was still in the power of the Athenians, and that the *Lysistrata* was brought upon the stage before the twenty-third year of the war, when Diocles was Archon, as in that year the Lacedæmonians had recovered possession of this important fortress.

LYS. I'll speak then—since the words should not be hid:

If we desire, O women, to compel

The men to keep at peace, we must abstain—

MYR. From what? declare—

LYS. You'll do it then?

MYR. We will. 130

Even should it be required of us to die.

LYS. You must then spare the conjugal embrace.

Why are ye thus turn'd from me?—whither go ye?

Why with clos'd eyes shake ye your heads at me?

Why is the colour chang'd? whence falls the tear?

Will you or will you not? why this delay?

MYR. I cannot do it, let the war go on.

CAL. By Jove, nor I—then let the war go on.

LYS. Speakest thou this, O rhombus? when just now

'Twas thy design to cut thyself in half. 140

CAL. Whatever else thou wishest.—If I must,

I through the fire will pass: much rather this,

Than loss of marriage rites, which have no equal,

O dear Lysistrata.

LYS. [*to LAMPITO.*] And what wilt thou?

LAM. I too am willing thro' the fire to pass.

LYS. How thoroughly salacious is our sex!

The Tragedies describe us not in vain;

For we are nought save Neptune and his bark.

But, O my dear Lacænian, if thou wilt

Stand up with me alone, we yet may save 150

Our lost affairs—do but agree with me.

\* \* \* \* \*

[*Here twenty-five lines are omitted.*]

\* \* \* \* \*

MYR. If this be your opinion 'tis ours too.

LAM. And so shall our persuasion win our husbands

Still without guile to keep the bond of peace.

And how can one persuade th' Athenian crowd 180

Not to approach with hostile torrent's course?

LYS. Nay, give yourself no trouble—we will use

Our utmost of persuasion—

LAM.

All in vain—

While they with ardent zeal equip their galleys<sup>1</sup>,  
And to the goddess' guardian care entrust  
The silver-stored abyss<sup>1</sup>.

LYS. Due preparation  
For this too hath been made—this very day  
We'll take possession of th' Acropolis.  
For so 'twas given in charge to the most aged,  
While these designs we meditate, to seize 190  
The citadel as if for sacrifice.

LAM. May all this prosper as thou speakest well.

LYS. Why not then Lampito with all despatch  
Swear such an oath as may not be infring'd?

LAM. Propose to us the oath that we may swear.

LYS. Thou speakest well—where is the Scythian woman<sup>1</sup>?  
To what point lookest thou?—before me place  
A shield supine, and some one bring the victim.

MYR. Lysistrata, by what oath wilt thou bind us?

LYS. By what? once, on the buckler, as they say<sup>m</sup>, 200  
Æschylus, having sacrific'd a sheep—

MYR. But swear thou nothing, O Lysistrata,  
Upon a buckler, that relates to peace.

<sup>1</sup> οὐχ ἄς σποδᾶς ἔχωντι καὶ τριήρεις. The reading of this passage is much controverted. The Ravenna MS. gives σπονδᾶς, the Aldine edition οὐ λισπόπυγας, Bentley οὐκ ἀσπίδας. Bergler proposes to read σποδᾶς in the accusative, in order that the sentence may be more perspicuous—ἄς is Doric for ἔως, ὅπως, μέχρις. Dindorf renders the line, *non persuadebis, quamdiu, saltem triremes instruantur*. The French translator, "vous n'y réussirez pas, tant que durera leur ardeur à construire leurs trirèmes."

<sup>2</sup> Alluding to the public treasure which was kept in the back part of the temple of Minerva Polias at Athens, (see the note on the *Plutus*, v. 1269.)

<sup>1</sup> The public servants at Athens, the apparitors of the magistrates, οἱ τοξόται, of whom frequent mention is made in these plays, (see particularly the *Thesmophoriasusæ*, v. 1000, etc.) were barbarians and foreigners, chiefly from Scythia, hence denominated Σκύθαι, (as in v. 450, below). Lysistrata here facetiously addresses the maid-servant as if she were a minister of the female council, Σκύθαινα. Thus in the *Ecclesiaz*. (713.) κηρύκαινα denotes a woman herald. (Brunck.)

<sup>m</sup> Alluding probably to the adjuration mentioned in Æschylus (vii. ad Theb. v. 42.), where the Argive chieftains kill a bull and swear by its blood poured into a shield with a black rim. The solemn nature of this oath contrasted with the levity of that proposed by Lysistrata, must have had a highly ludicrous effect, and been much relished by an Athenian audience. Brunck compares the Acharnians (558.) παράθες νῦν ὑπτιὰν αὐτῆς ἐμοί.

LYS. What then can be our oath ?

MYR. If from some place  
We take a white horse and dissect the victim.

LYS. Wherefore a white horse ?

MYR. But how shall we swear ?

LYS. By Jupiter, I'll tell you, if you wish.  
Turning a large black chalice upside down,  
We'll make libation from a pitcher full  
Of Thasian wine, and swear to pour no water 210  
Into the cup.

LAM. Ah ! what an oath ! how much  
I praise it, is not to be told. Let some one  
Bring from within a goblet and a pitcher.  
[*They are brought from all sides.*]

LYS. Oh dearest women, what a crowd of vessels !  
Whoever seizes this may well rejoice.  
Deposit this, and take the victim boar.  
O queen persuasion, and thou, friendly cup,  
Receive the sacrifices in a mood  
Propitious to the women.

MYR. Of good colour  
The blood, and whizzes finely out.

LAM. And smells 220  
Sweetly, by Castor.

LYS. Suffer me, O women,  
To swear the first.

MYR. Not so, by Aphrodite,  
At least unless you should by lot obtain it.

\* \* \* \* \*

[30 lines omitted.]

\* \* \* \* \*

LAM. What shout is this ?

LYS. 'Tis what I warn'd you of.

For now the goddess' Acropolis  
Has by the female band been occupied.  
But thou, O Lampito, retreat, and place  
All your affairs in order, leaving these  
As pledges here with us : and we can fasten  
The bolts with th' others in the citadel. 260



Gape open-mouth'd upon us, since nor he,  
 Cleomenes, who occupied it first,  
 Escap'd untouch'd, but, breathing still with rage  
 Laconian<sup>p</sup>, having given the arms to me,  
 Departed with his very little cloak, 290  
 Sordid, unclean, unkempt, six years unwash'd.  
 Thus I besieg'd, while sleeping at the gates,  
 That man, with his array of sixteen spears—  
 And shall my presence not restrain these women,  
 Foes to Euripides and all the gods,  
 From such great daring? may my trophy then  
 Be ne'er erected in Tetraptolis<sup>q</sup>.  
 But this remainder of my way is steep  
 That to the wish'd-for citadel conducts;  
 And we must draw this load without an ass. 300  
 Since these two wooden weights oppress my shoulder,  
 Still must we travel on and blow the flame,  
 Lest, on arriving at my journey's end,  
 Th' extinguished fire escape my observation.  
 Fough, what a smoke!—O sovereign Hercules,  
 How, rising from the dish like a mad dog,  
 It bites the eyes! Sure, 'tis the Lemnian fire<sup>r</sup>,  
 Or never had its teeth thus gall'd my rheum.  
 Haste to the citadel, and aid the goddess;  
 For when shall we assist her more than now, 310  
 O Laches?—fough, fough, out upon the smoke!

<sup>p</sup> Λακωνικὸν πνέων. This emphatic description of the fierce Lacedæmonian general, Cleomenes, who first possessed himself of the citadel of Athens and afterwards of Eleusis, may either mean *breathing violence*, or, more probably, having a mind attached to Laconian political sentiments—*ίσχυρὸν ἢ τὰ Λακῶνων φρονῶν* (Schol.) So in the *Birds* (v. 1281.) *ἐλακωνομάνουν ἅπαντες ἄνθρωποι τότε* compare also the *Wasps* (v. 473, etc.) *ξυνῶν Βρασιδᾶ*.

<sup>q</sup> This is a plain allusion to the glorious victory at Marathon; see the Scholiast, and Musgrave's note on the *Heraclidæ* of Euripides (v. 81.) Tetraptolis, or Tetrapolis, was a region of Attica, containing the four cities CEnoe, Probalathus, Tricorinthus or Tricorythus, and Marathon.

<sup>r</sup> Of the several explanations given of this expression the most natural appears to be that which supposes it to allude to the forges and furnaces of Vulcan in the island of Lemnos (hodie *Stalimene* q. d., *ἐς τὴν Λῆμνον*), reduced by Miltiades under the power of Athens; or it may simply denote a very fierce fire—*ἀντι τοῦ πάνυ γενναῖον* (Schol.)

'Tis thro' the gods this fire awakes and lives.  
 Why not, then, having first laid down the beams,  
 And plac'd within the jar our vine-twigg torch,  
 Light it, then burst the door with ram-like force?  
 And if the women loosen not the bolts  
 At our command, then must we burn the doors,  
 And overwhelm them with the fumigation.  
 Now lay we down the load—fie, what strange smoke!  
 Which of the Samian generals will assist 320  
 To bear our woody burdens\*? they now cease  
 Oppressing my back-bone: but 'tis thine office  
 To wake the coal, O jar—and thou shalt bring me  
 With all celerity a lighted torch.  
 Queen Victory, assist—and let us raise  
 A trophy o'er the present hardiness,  
 That marks these women in the citadel.

C.W. I seem, O women, to see soot and smoke,  
 As of fire burning—we must hasten quickly.

S.-C. 1. Fly, fly, Nicodice<sup>†</sup>, ere yet 330  
 The flame to Calyce be set;  
 Ere round Critylla's head the fire,  
 Blown by indignant laws, aspire,  
 And the old men's destructive ire.

S.-C. 'Tis this I fear.—Am I a tardy aider?

2. For at the dawn of day I went to fill  
 My pitcher at the fountain, labouring hard  
 With crowd and tumult, rattling jars, and slaves  
 Jostling, and by the flagrant scourge impress'd,  
 I seize the urn, and bear my watery aid 340  
 To the ignited women of my tribe;

\* This, according to the Scholiast, appealing to Didymus and Carterus, is a satirical allusion to the treachery of Phrynicus, son of Stratonides, who, in the twenty-first year of the war, headed the conspiracy in the army at Samos, offered to put all the forces into the hands of Astyochus, and was assassinated soon after the appointment of Thrasybulus and Thrasyllus to the command, upon the re-establishment of democracy (see Thucydides, book viii. c. 51—92.)

† Nicodice and Critylla are the names of women shut up in the citadel. The latter is also mentioned, with Theone the wife of Proteus, in the Thesmophoriazusæ (vv. 897, 8.)

For I have heard that old disdainful men,  
Laden with logs, as if to heat a bath,  
Three talents' weight, went towards the citadel,  
Threatening most dreadfully that they with fire  
Th' accursed race of women must destroy.  
Whom never may I see consum'd, O goddess,  
But saving Hellas with her citizens  
From war and all its desolating furies ;  
For this thy seats have they possess'd, 350  
O goddess of the golden crest ;  
Thee I invoke, celestial maid,  
Born near Tritonis' lake, to aid  
This town, should any man's rash hand  
Attempt to fire our female band—  
Jointly by us be the full stream convey'd.

**SCENE II.**

**STRATYLLUS, CHORUS *of* OLD MEN, *and of* OLD WOMEN.**

**STR.** Cease ho!—what tumult's this, O wicked wretches?  
For good and pious men had ne'er thus acted.

C.M. This deed comes unexpected to our sight,  
The female swarm is aiding at the doors. 360

**C.W.** Why fear ye us?—think you that we are many?  
And yet ye see not our ten thousandth part.

**C. M. O Phædria, shall we suffer them to prate so?  
Must not one beat them till he break his staff?**

**C.W.** Let us, too, place our pitchers on the ground,  
That if a man against us lift his hand  
These may be no impediment:

C. M. By Jove,  
Had any one struck their jaws twice or thrice,  
Like Bupalus', they would have had no voice".

<sup>a</sup> i. e. if any one had threatened to treat them as Hipponax behaved to Bupalus; compare Horace, *Epod.* vi. 14.—

Qualis Lycambæ spretus infido gener,  
Aut acer hostis Bupalò.

On which passage Doering observes—"qualis iram suam effudit Hipponax in



- C.W. Lo, here I stand—let any one assault me, 370  
 I'll show myself such that no other dog  
 Can ever seize you.
- C.M. If you wont be silent,  
 In killing you I'll pound my age to grains.
- C.W. Come, and but touch Stratyllis with a finger.
- C.M. And what if I should maul her with my fists?  
 What dreadful evil wilt thou do to me?
- C.W. I'll bite thy lungs, and tear thine entrails out.
- C.M. There is no poet than Euripides  
 More wise, for there's no animal so shameless  
 As woman.
- C.W. Let us, O Rhodippe, take 380  
 Our water-pitcher.
- C.M. But on what account,  
 O hated by the gods, art thou come hither,  
 Bearing the water?
- C.W. And why thou the fire,  
 O neighbour to the tomb<sup>x</sup>, as if about  
 T' ignite thyself?
- C.M. I, having rear'd a pile,  
 Would set thy friends on fire.
- C.W. And I would quench  
 Thy flame with this.
- C.M. Wilt thou my fire extinguish?
- C.W. The deed will quickly show you this.
- C.M. I know not  
 Whether to burn them with this lamp I hold.
- C.W. If thou by chance art filthy, I will give 390  
 A bath.

Bupalum, quod is cum Anthermo Hipponactis imaginem fœditate insignem, deridendam circulis exposuerat (Plin. xxxvi. 5.) uterque autem Poeta, Archilochus quidem Lycamben, Hipponax vero Bupalum et Anthermum, iamborum suorum acerbitate ad restim redigisse dicuntur."

<sup>x</sup> ὦ τύμβε. So Euripides (Med. 1209.) τὸν γέροντα τύμβον which the Scholiast explains as I have translated this passage—

τὸν πλῆσιον θανάτου ὄντα.

The French Translator renders the words very strangely—"O vieil échappé de l'Achéron." Compare the Ecclesiastus (v. 905.), τῷ θανάτῳ μέλημα· addressed by a youth to an old woman. Brunck's translation is "senex Acheruntice."

- C.M. To me a bath, O dirty wretch?  
 C.W. And that a nuptial one.  
 C.M. Hear you her boldness?  
 C.W. It is that I am free.  
 C.M. I will restrain  
 Thy present noise.  
 C.W. But thou wilt be no more  
 A Heliastic judge.  
 C.M. Ignite her hair.  
 C.W. O Achelous, do thy work.  
 C.M. O me  
 Unhappy!  
 C.W. Was it warm?  
 C.M. How, warm? wilt thou  
 Not cease? what art thou doing?  
 C.W. Watering thee,  
 That thou may'st spring again.  
 C.M. But I am now  
 All dry and trembling.  
 C.W. Then, since thou hast fire, 400  
 It will be in thy power to warm thyself.

*Enter a* MAGISTRATE.

MAG. Hath then the women's wantonness shone out—  
 Frequent drum-beatings and Sabazian rites<sup>7</sup>;  
 And on the roofs this weeping for Adonis,  
 Which I so late in the assembly heard?  
 Demostratus<sup>2</sup> (ill-fated may he perish!)

<sup>7</sup> *χω τυμπανισμὸς χοὶ πυκνοὶ Σαβάζιοι.* That is, according to the Scholiast, the orgies of Bacchus, *οἱ ὀργιασμοὶ τοῦ Σαβαζίου* so called from *σαβάζειν*, synonymous with *εὐάζειν*, to shout, as was customary in the rites of this god. The weeping for Adonis, mentioned in the next line, (*Ἀδωνιασμός*) will remind the reader of the spectacle beheld by Ezekiel in the chambers of imagery, (chap. viii. 14.) *women weeping for Tammuz*, i. e. *Adonis* (see the Vulgate, and Theodotian in V. L. ap. LXX. ed. Bos.)

————— when by the vision led  
 His eye survey'd the dark idolatries  
 Of alienated Judah.—(Milton, P. L. book i.)

<sup>2</sup> This general was of the opposite party to Nicias, the great friend to Aristo-

Advis'd the armament 'gainst Sicily;  
 But his wife, dancing, cries—"Ah! for Adonis!"  
 Demonstratus advis'd us to enrol  
 The heavy-arm'd Zacynthian<sup>a</sup> soldiery; 410  
 But his inebriate wife upon the roof  
 Told them to beat their bosoms for Adonis;  
 While the god's hate, that wretch Cholozyges,  
 Was forc'd to raise his voice to a high strain,  
 So loud and so indecent were their songs.

C.M. And what, if you should hear their insolence?  
 Who with their tongues revile, and from their pitchers  
 Bathe us with such a stream, that we may shake  
 Our reeking clothes, as if we'd wet ourselves.

MAG. I swear, by Neptune, the marine, 'tis just<sup>b</sup>: 420  
 For when ourselves in evil courses join  
 With women, and in luxury instruct them,  
 Counsels like these spring from them—then we speak  
 After this fashion in the workmen's shops—  
 "Goldsmith, that necklace, which thou hast prepar'd,  
 As my wife frolick'd in the evening dance,  
 An acorn from its setting fell—for me,  
 I am obliged to sail for Salamis;  
 But, if thou art at leisure, by all means  
 At even come to her and reset the nut." 430  
 Another to a shoemaker will say,  
 Whose youth with more than boyish vigour glows—  
 "O shoemaker, my wife's shoe-latchet pinches

phanes, and proposed the sailing of the expedition to Sicily on the very day in which the Athenian women were celebrating the funeral rites of Adonis, which was regarded as ominous of ill success (see Plutarch in his life of Nicias, who, as Palmer observes, throws great light on this passage.) The phrase *ὁ μὴ ὤραισι* is very elliptical, and occurs again with some variation at v. 1037. *ἀλλὰ μὴ ὤρας ἴκωισθ'*.—The Scholiast says that Demonstratus, or, as he erroneously calls him, *Philostratus*, was called *Βουζύγης*, and on account of his melancholy disposition Aristophanes gives him the sobriquet of *Χολοζύγης*.

<sup>a</sup> Troops from the island of Zacynthus, now Zante, in alliance with the Athenians (Schol.)

<sup>b</sup> *Νῆ τὸν Ποσειδῶ τὸν ἀλυσόν*. This epithet of Neptune the Scholiast interprets *τὸν θαλάσσιον*, and says that some suppose it to be derived from Halyx, a city of Peloponnesus, where Neptune was particularly worshipped. The Ravenna Codex here reads *ἀλυκῶ*, which Invernizius rightly rejects.

Her little toe, it is so delicate—

Then come thou at mid-day and loosen it,  
That it may fit more widely." Such result

Have I encounter'd from these accidents.

I being then a senator, whose care

Is to supply the rowers with provision<sup>c</sup>;

Now, when there is necessity for money, 440

Am by the women shut out from the gates.

But there's no profit in this standing still—

Bring bars, that I may curb their insolence.

Why gapest thou, O wretch? engag'd in nought,

But, turning toward the liquor-shop thine eyes?

Will you not place your bars beneath the gates,

And heave them up; on this side I'll heave with you.

LYS. Stir nothing with your levers—for I come

Out of my own accord: what need of bars?

They are not wanted more than mind and judgment.

MAG. Is't true, O thou accursed?—where's the lictor? 451

Seize her, and bind her hands behind her back.

LYS. Nay, by Diana, if his hand but graze me,

Although a public servant, he shall rue it.

MAG. Art thou afraid? will you not by the middle

Seize her, and with his aid completely bind?

STR. I swear, by Pandrosos, if thou but lay

A hand upon this woman, thou shalt walk

In unclean terror.

MAG. See thine unclean terror!

Where is another archer? Bind her first; 460

For she too is a prater.

LYS. If to her

Thou but apply a finger's point, I swear,

By the light-bearing goddess, thou shalt soon

Ask for a cupping-glass<sup>d</sup>.

<sup>c</sup> The duty of supplying the naval forces with their provision and equipments devolved upon the trierarchs, and was denominated *τριηραρχεῖν*; but the rebellious women now occupying the citadel, that duty was of necessity abandoned: *πρόβουλος* properly denotes a magistrate chosen in times of peculiar emergency, at first twenty in number, and after the disastrous expedition into Sicily more were appointed.

<sup>d</sup> *κύαθον αἰρήσεις τάχυν*. Meaning to say that she would so beat him with her

- MAG. What is all this?  
Seize on this woman—I will stop the exit  
'Gainst any one of you.
- STR. If you approach her,  
I swear, by Tauric Dian, to pluck out  
Thy hairs, and cause thee bitter lamentation.
- MAG. Oh wretched me! deserted by the archer.—  
But we by no means should submit to women. 470  
Let's go together in array against them,  
O Scythians.
- LYS. By the goddesses, ye then  
Shall know that on our side four female bands  
Are rang'd within all arm'd.
- MAG. Turn back their hands,  
O Scythians.
- LYS. Allied women, hither haste,  
Ye that sell seeds, eggs, potherbs, in the market\*,  
Ye tavern-keepers, bread and garlic venders,  
Will ye not drag, nor strike, nor drive them off?  
Nor load them with reproaches and disgrace?  
Leave off, retreat, despoil them not.
- MAG. Ah me, 480  
How badly has my archery succeeded!
- LYS. But what was in thy thoughts?—didst thou imagine  
That they were certain female slaves, 'gainst whom  
Thou camest, or that women have no gall?
- MAG. Much, by Apollo, if a vintner's near<sup>f</sup>.

fists to the detriment of his eyes, as to render the application of a cupping-glass necessary in order to reduce the swelling occasioned by the blows. So in the *Peace*, v. 533, 4.—

ὑπωπιασμίηναι  
ἀπαξάσασαι καὶ κνάθους προσκείμεναι.

\* This and the next line are composed each of a word of thirteen syllables, headed by ὦ.

ὦ σπερμαγοραιολεκιθολαχανοπώλιδες·  
ὦ σκοροδοπανδοκεντριαρτοπώλιδες.

The former of these, as Fl. Christianus intimates, appears to glance at the mother of Euripides, who was a dealer in potherbs.

<sup>f</sup> A satirical reflection upon the vinolent propensity of the Athenian females, who, if a vintner were at hand, would not fail to turn aside, and, when in liquor, to commence a drunken brawl. (Brunck.)

C.M. How many words thou spend'st in vain, O thou this land's inspector!

Why on this parley enter now, with beasts like these to hector?

Hast thou forgotten in what bath they gave thy clothes lavation,

And that without lixivium's aid, to cleanse them by purgation?

C.W. It is not right, O wretch, to lay a hand upon thy neighbours; 490

For if thou do be sure our hand thy swollen eye be-labours:

Since like a virgin would I sit in quiet meditation,  
Not causing any one to grieve, no straw to quit its station,

Provided none, like nests of wasps, shall give me provocation.

C.M. O Jove, to what shall we apply

Or use this monstrous progeny?

For these are deeds that may not be endur'd;

But let us with united skill

Explore the secret of their will,

That has thy city, Cranaus, secur'd, 500

The sacred grove, and tower rear'd on her pathless hill.

But ask, nor be persuaded easily,

Bringing forth all thy reasons: since 'twere base

To suffer such a deed to pass unprov'd.

MAG. This first I wish, by Jove, to hear from them,

With what design clos'd you, and barr'd yourselves

Within our citadel?

Lys. That we might keep

The public money safe—nor ye fight for it.

MAG. Fight we then for the money?

Lys. Yes, and all

Besides has been confounded; for Pisander's, 510

ε According to the Scholiast, Pisander was set over the republic at Athens, together with Theramenes and Phrynichus, and re-established the aristocratical government of four hundred tyrants, after the dissolution of the democracy, and removal

And the aspirants after offices,  
That they might have wherewith to peculate,  
Were always stirring up some cry of war ;  
Then let them do whatever they desire ;  
For never shall they take away this treasure.

MAG. But what wilt thou do ?

LYS. Ask'st me this ? ourselves  
Will be its treasurers.

MAG. You guard the money ?

LYS. What thinkest thou so marvellous in this ?

For are we not your wealth's domestic stewards ?

MAG. But they are not the same.

LYS. How not the same ? 520

MAG. We must defray the war's expense from this.

LYS. But first, there is no need to fight at all.

MAG. How otherwise shall we exist in safety ?

LYS. We will be your protection.

MAG. You ?

LYS. Yes, we.

MAG. That were unworthy.

LYS. Thus shall you be sav'd,  
Although you wish it not.

MAG. A dreadful word !

LYS. Thou art enrag'd—still this must you effect.

MAG. Unjust, by Ceres.

LYS. Friend, we must be safe.

MAG. Although I wish it not ?

LYS. On that account

So much the more.

MAG. But whence this care of yours 530  
For war and peace ?

LYS. We will declare it to you.

MAG. Speak quickly then, that thou may'st not lament.

LYS. Therefore attend, and strive to keep your hands off.

MAG. But I'm not able, since 'tis difficult  
For anger to restrain them.

of Phrynichus and Scironides from their command (Thucyd. viii. 54.) He was at length killed by Conon in a naval engagement, B. C. 394.

LYS. Then shalt thou  
So much the more lament.

MAG. Croak to yourself,  
Thou ancient hag, and speak to me.

LYS. I'll do't.

We in the former war and time have borne,  
With our accustom'd modesty, whate'er  
You men incline to do—not suffering us 540  
To mutter, which alone displeases us.  
But well we understood you—and oft-times,  
Being within, have heard that you were plotting  
Some mighty deed against us—then possess'd  
By inward grief, but with a smiling brow,  
We ask'd you what relating to the treaties  
Have you this day determin'd to inscribe  
Upon the pillar, 'mid th' assembled people?  
“And how does this concern you?” says some man—  
“Will you not hold your peace?” Then I was silent.

WOM. But ne'er would I have been so.

MAG. Thou hadst rued it, 551  
If thou hadst not been silent.

LYS. For that reason  
I held my tongue at home: then having heard  
Some more pernicious counsel on your parts,  
We would demand—“O husband, wherefore act  
So foolishly?” but he, with look askance  
Having survey'd me, straight replied—“Unless  
You weave the warp, long will thy head lament it—  
But war shall be the care of men.”

MAG. By Jove,  
He spoke this rightly.

LYS. Rightly? how, O wretch, 560  
If we have not the license to advise  
Whenever you deliberate amiss?  
But when we heard you plainly in the streets  
Declare, “By Jove, there is no other man  
Now in the state,” th' assembled women thought  
Greece by a common effort to preserve.  
For wherefore should we any longer wait?



If then you'd listen to us in your turn,  
 And, listening to our words of useful import,  
 Be silent like ourselves, we would erect  
 Your former state again. 570

MAG. Restore us? ye?  
 Thou speak'st a strange thing, and, to me at least,  
 Not to be borne.

LYS. Silence!

MAG. Shall I be silent  
 For thee, who bearest on thy head a veil<sup>b</sup>?  
 Sooner would I not live.

LYS. But if this be  
 A hind'rance to thee, take and bind it round  
 Thy head, and then be silent; and this basket;  
 Then gird thyself, card wool, and feed on beans<sup>1</sup>;  
 But war shall henceforth be the women's care.

C.W. Retreat, O women, from your pitchers, that 580  
 We also may in turn assist our friends;  
 Since I with dancing never should be tir'd,  
 Nor would fatigue my pliant knees assail.  
 Our courage prompts us always to go on,  
 With those who are possess'd of native grace,  
 Boldness, and wisdom, patriotic lore,  
 With prudence join'd: but oh, thou progeny  
 Of most courageous mothers, sharp as nettles,  
 Go with an ardent unrelenting mind,  
 For still with favouring gale ye run your course. 590

LYS. But if sweet-minded Love and Aphrodite,  
 The Cyprian queen, throughout your frame breathe love,

\* \* \* \* \*

<sup>b</sup> In this small dialogue Lysistrata advises the magistrate to take the veil from her head and place it on his own, that it may be no impediment to her free speech.

<sup>1</sup> *kāra* ξάινειν συζωσάμενος,  
*κνάμους* τρώγων.

These last words probably allude to the forensic disposition of the Athenians, and their love of judicial condemnations—*ἀντὶ τοῦ δικάζειν* (Schol.) So in the Knights (v. 41, 2.), Demosthenes distinguishes them by the epithets *κναμορῶξ*, *Δῆμος Πικνίτης*.

I think that we hereafter shall be call'd  
Lysimachæ among the Greeks<sup>k</sup>.

MAG. For what  
Achievement?

LYS. If we hinder them with arms  
From traversing in furious mood the forum.

WOM. 'Tis so, by Paphian Venus, for they now  
Traverse all arm'd the herb and pitcher market, 600  
Like Corybantes<sup>l</sup>.

MAG. True, by Jupiter;  
For this becomes brave men.

LYS. And yet it is  
A thing ridiculous, that any one  
Arm'd with a shield and gorgon should buy groundlings<sup>m</sup>.

WOM. By Jove, I've seen a phylarch with long hair  
On horseback throw into his brazen casque  
An egg which he had stolen from an old woman;  
While he from Thrace, shaking his dart and buckler  
Like any Tereus, frighten'd the fig-seller<sup>n</sup>,  
And swallow'd the ripe fruit.

MAG. But how shall ye 610  
Have power to stop the much-distracted course  
Of things, and to dissolve them in our coasts?

LYS. Full easily.

MAG. How? show us.

LYS. As when thread

<sup>k</sup> Namely, as having put an end to the war—*pugnatum diribitricem* (Bergler); compare *the Peace*, v. 957.

<sup>l</sup> This name is also significant of war, being derived from *κόρυς*, a helmet (Berg.) The following chorus of women, especially the concluding part of it, which begins

ἰθὺς δ' ἐπὶ πᾶν ἵεναι μετὰ τῶνδ'  
ἀρετῆς ἐνεχ', αἷς  
ἐνὶ φύσιν, ἐνὶ χάριν, κ. τ. λ.,

contains an eloquent enumeration of the qualities which are essential to the composition of a warlike character.

<sup>m</sup> ὅταν ἀσπίδ' ἔχων καὶ Γοργόνα τις κᾶτ' ὠνῆται κορακίονος. See the note on the gorgon shield of Lamachus (*Achar.* v. 54.): *κορακίονος* denotes either a young raven or a fish of small account brought from the Black Sea.

<sup>n</sup> The shield called *πίλτρα* was particularly borne by the Thracians, of whom Tereus was king. On the word *δρυπέπεις* Fl. Chris. remarks, that under the name *δρυός* is understood every kind of fruit, as well as trees.

Be tangled in the spinning, thus we seize,  
And drag it on the spindles here and there ;  
Thus will we end this warfare, if permitted,  
Drawing it different ways thro' embassies.

MAG. Think you, O foolish women, that from wool,  
Spun thread, and spindles, ye can make to cease  
This dreadful state of things ?

Lys. If any sense 620  
Were in you, ye had manag'd all affairs  
As we our wool.

MAG. How so ? Give me to know it.

Lys. You ought at first, as in the bath we lave  
The fleece, that we may cleanse it from its dirt,  
With rods to drive bad subjects from the city,  
And gather out the thistles ; as for those  
Who mutually cohere and press each other  
To gain the magistracies, we must card them,  
And cleanse the heads from filth ; then in a basket  
Throw all, and comb them for the common good, 630  
Mingling the foreigners, your friends, and strangers° ;  
And if there be a public creditòr,  
To mix them altogether in the mass.  
The cities, too, by Jove, which from this land  
Are colonis'd, you must regard as wool  
That lies in separate locks : then from all these  
Collect one mighty ball, and weave thereof  
A tunic for the crowd.

MAG. Is't not then strange  
That they affairs like these sift and involve,  
Who take no part whatever in the war ? 640

Lys. And yet, O all detestable, we bear  
More than a double charge therein, who first  
Gave birth to sons, and sent them forth to war.

MAG. Keep silence, nor remind us of our woes.

° καταμυγνύντας τοὺς τε μετοίκους. The μέτοικοι were such as left one city of Attica to settle in another, and paid annually a sum of twelve drachmas (about eight shillings of our money), which was called τὸ μετοίκιον· a tribute which was also paid by manumitted slaves. Of these μέτοικοι our author speaks very contemptuously in the *Acharnians* (v. 482.), calling them *the townsmen's chaff*.

LYS. Then, too, when in our youth we may rejoice,  
The wars compel us to pass widow'd nights ;  
And passing by ourselves, yet for the damsels  
Who grow old in their chambers am I grieved.

MAG. Grow men not old as well ?

LYS. By Jupiter,  
The thing thou speakest of is not the same ; 650  
For the returning soldier, tho' he be  
Grey-headed, soon espouses a young girl.  
But short's the woman's opportunity,  
And if she seize not this no one is willing  
To wed her, but she sits watching her fate<sup>p</sup>.

MAG. But he who still can act a manly part—

LYS. Then wherefore diest thou not ? since it is  
To purchase thee a coffin : and thy cake  
Of honey I will knead.

W. 4. Here, take this crown,  
And gird thee with it.

W. 1. These receive from me. 660

W. 2. Take, too, this chaplet.

LYS. Where's the need ? what seek'st thou ?

Go to the vessel, Charon summons thee,  
And thou delay'st his launch into the deep.

MAG. Is it not dreadful that I suffer thus ?

Nay, but, by Jove, I to the magistrates  
Will show myself, accoutred as I am.

LYS. Blamest thou that we have not laid thee out ?

But early in the dawn of the third day  
The three things requisite will come from us<sup>q</sup>.

<sup>p</sup> ——— *ορρενομένη δὲ κάθηται* i. e. speculating upon the probabilities of her marriage—the Scholiast excellently says, *ἀντὶ τοῦ κλυδονιζομένη, περὶ γάμου χρησμοδοιμένη*. The interpretation of the French translator appears very strange, *elle n'est bonne qu'à tirer des horoscopes*.

<sup>q</sup> That is, according to Fl. Christianus, *τὰ τρία τῶν εἰς θάνατον*, because three kinds of death were proposed to the condemned, viz. the sword, the rope, and hemlock. Bergler proposes to read *τὰ θρία*, a plebeian term, for *ἐντάφια*, the funeral shroud. It is remarkable that Invernizius should object to Brunck's harmonious arrangement of the preceding line, *ἀλλ' ἐς τρίτην γούν ἡμέραν σοι πρὸ πάντων*, and give instead of it this rugged senarius, *ἀλλ' ἐς τρίτην τὴν γούν ἡμέραν πρὸ*

- C.M. No longer let him sleep, whoe'er is free. 670  
 But take we this affair in hand, O friends ;  
 For now methinks I smell more deeds and greater,  
 Chiefly the tyranny of Hippias.  
 And much I fear lest some of the Laconians,  
 Who came together here from Clisthenes,  
 Excite the women, hated by the gods,  
 To seize our wealth and pay, by which I liv'd.  
 'Tis strange that such as these should now advise  
 The citizens, and, women as they are,  
 Prate to the brazen spear ; with us besides 680  
 Treat of the peace between us and the men  
 Of Lacedæmon, whose fidelity  
 Vies with the gaping wolf—but these designs  
 They weave, my friends, affecting sovereign power.  
 Yet over me they shall not tyrannise ;  
 Since I will be upon my guard, and bear  
 The sword, henceforth hid in a myrtle-branch,  
 And in the forum, near Aristogiton',  
 Appear in arms—thus will I stand by him,  
 While he enables me to strike the cheek 690  
 Of this old woman, hated by the gods.
- C.W. When thou returnest home not she who bore  
 Will recognise thee.—But, O dear companions,  
 First let us place these things upon the ground ;  
 For we, O all ye citizens, begin  
 A speech that is of service to the state—  
 And justly, too, for she hath nourish'd me  
 In splendid luxury : since from the age

*πανν.* The old reading *πρωτ* is evidently corrupt, as in Attic writing this word is never a dissyllable. The third day is named, as on that the supper of the dead was laid out (Schol.) With this speech of Lysistrata, especially the words *ὄχι πρὸς-θέρσθ' αὖτε*, the French translator aptly compares Persius Sat. iii. 103.

Hinc tuba, candelæ ; tandemque beatulus alto  
 Compositus lecto, etc.

as Fl. Christianus had done before him.

† i. e. near the column erected in honour of this illustrious hero, whose memory was so deservedly cherished by the Athenians.

Of seven I bore the sacred mysteries<sup>1</sup>.  
 I was the grinder then<sup>1</sup>: at ten years old 700  
 I wore the flowing robe of saffron dye,  
 And, like a she-bear, queen Diana's victim,  
 Was one in the Brauronian ceremonies<sup>2</sup>,  
 And bore the mystic basket when I was  
 A full grown girl, wearing a chain of figs.  
 Ought I then to advise well for the state?  
 Tho' I am born a woman, let not this  
 Excite your jealousy, if I bring counsel  
 The best of all for present circumstances.  
 For in the common stock I have a share, 710  
 Since men I introduce—but no concern  
 In the sad aged citizens have you,  
 By whom the contribution by your fathers  
 Rais'd from the Median spoil, has been expended,

\* ἐπτά μὲν ἔτη γεγῶσ'  
 εὐθὺς ἡρῶνφόρου.

The ἀρρηφορία or ἰσηφορία denote those sacrifices which were carried by the Athenian virgins in honour of Diana or Herse, the daughter of Cecrops, ἀπὸ τοῦ ἀρρήγτα φέρειν, from bearing mysteries. Under the title of Ἀρρηφόροι Menander wrote a comedy, of which Walpole has given a short fragment (Com. Græc. Frag. p. 32.) It appears from these passages that virgins of the most tender age were employed in these sacred ministries (see Thucyd. vi. 56.)

<sup>1</sup> εἰτ' ἀλετρις ἢ (ἀντὶ τοῦ ἡμῖν) ὑπῆρχον, as the Scholiast observes, who also informs us that these ἀλετρίδες were noble virgins consecrated to the goddess, whose office, like that of the ἱεροὶ μυλῶνες, it was to grind the cakes used in the mysteries; they were of noble birth, and the office was held in great honour: so v. 1193. ὁπόταν τε θυγάτηρ τινὶ κανηφορῇ. This further appears from the assertion of the leader of the female chorus in the next line, that at ten years old she wore a saffron robe (τὸν κροκωτὸν), a distinction of high families among the Greeks, as the hyacinthina or ianthina lana was with the Romans (see Persius Sat. i. 32.)

\* ——— Ἀρχηγίτι  
 καταχέουσα τὸν κροκωτὸν ἄρκτος ἢ Βραυρωνίους.

This alludes to the sacred rites established in honour of Diana, performed by virgins not younger than five nor older than ten years—who were said ἀρκετεύειν or δεκατεύειν—from the bear ἄρκτος, which was in a manner personated by one of the virgins about to be married, in commemoration either of the tame animal of that species, whose death by the brothers of a damsel whom he had killed provoked the vengeance of the goddess, or from the bear substituted for Iphigenia about to be sacrificed at Brauron, a town of Attica, as some affirm, instead of Aulis—(Bergler.) The gloss of the Scholiast upon Ἀρχηγίτι is τῇ δεσποίνῃ Ἀρτέμιδι.

Nor bring you any tribute in its stead.  
 But we moreover are in jeopardy  
 Of ruin at your hands.—Should you then mutter?  
 But if in aught you're troublesome to me,  
 I'll strike you on the cheek, with this hard buskin\*.

C. M. Are not these things a mighty insolence? 720

And yet methinks the affair will go on farther.  
 But 'tis the part of each well-furnish'd man,  
 The hazard to repel; come, let us doff  
 The tunic, since a man should scent of manhood,  
 But 'tis not fitting that he be envelop'd†.

Then come we in our ancient might,  
 Such as when trod Lipsydrium's height  
 Our feet with wolf's-skin cover'd o'er;

Now be we as we were before,  
 Let us our pristine youth resume, 730

Deck all our frame with vigorous plume,  
 And shake this aged burden to the tomb.  
 For to these women e'er so small a handle  
 Should any of us give, they will lack nothing  
 Of handicraft assiduous; but will build  
 Vessels, and fit a hostile fleet against us,

\* τῷδε γ' ἀψήκτω πατάξω τῷ κοθόρνῳ τὴν γνάθον. This epithet here may be considered synonymous with σκληρῷ καὶ ἀμαλάκῳ, or it may denote *soiled*, *unwiped*, from a privative and ψήκω or ψάω, *detergeo*—the latter interpretation appears to be more suitable with a woman's buskin. (J. Seager, Palmer).

† ἐντεθριῶσθαι. This word properly signifies, to be enveloped, as meats or other eatables, in fig leaves, (θριᾶ). The Scholiast interprets the word by ἐντετυλίχθαι, ἐσκενάσθαι, or more correctly ἐνεσκενάσθαι (Bergler). Lipsydrium, mentioned in the next line but one, was a mountainous district of Attica, above mount Parnes, named from the want of water, and fortified by the Alcmaeonidæ against the tyranny of the descendants of Pisistratus. They were denominated λυκόποδες, from the whiteness of their feet, probably covered with thongs made of wolf's leather, or from their shields bearing the insignia of a wolf—(Scholiast, confirmed by Photius, ad verb. λυκόποδας, who refers at length to this passage.) The old coryphæus of the chorus, with characteristic senile recollection, here addresses his companions as if they were formerly among the patriotic descendants of Alcmaeon, and wishes to arouse their dormant energies to resist an attempt on the part of the women, incited by Lysistrata, to re-establish a tyranny as dangerous to the state as that of Hippias. Compare Anacreon, (Od. 31. 5. ed. Barnes.) ἐμαίνετ' Ἀλκμαίων τε καὶ λευκόπους Ὀρίστης. Eurip. Bacchæ, 654. οἷστροισι λευκὸν κῶλον ἐξηκόντισαν.

Like Artemisia<sup>a</sup>; but if they should turn  
 To horsemanship, I straight cashier the knights.  
 For woman is an animal that clings  
 Most firmly to the horse; nor when he runs 740  
 Would she roll off;—survey the Amazons,  
 Whom Micon painted in equestrian fight<sup>a</sup>  
 With men; but it behov'd us to have seiz'd  
 And fitted all their necks to the bor'd wood.  
 C.W. Now, by the goddesses, if thou provoke me,  
 I will let loose the fury of my nature<sup>b</sup>,  
 And cause you, curried well, to call for aid  
 Upon your fellow tribesmen; but let us  
 O women, likewise doff our female garb,  
 And show incontinent our sex's rage<sup>c</sup>. 750  
 Now let some one approach to me,  
 That garlick may no longer be  
 His food, nor beans of sable dye<sup>d</sup>;  
 And if thou but speak calumny,  
 (Since swelling bile inflames my heart)  
 I'll act the midwife beetle's part,  
 While thou, bereft, the eagle-mother art<sup>e</sup>.  
 Wom. I care not for you, while my Lampito

<sup>a</sup> Alluding to the statagem, quoted by Fl. Christianus from Vitruvius, by which Artemisia, queen of Caria, effected the capture of Rhodes, by means of some Rhodian vessels which she had taken in her own port.

<sup>a</sup> This was the celebrated picture with which Micon, or as the Scholiast calls him, *Mecon*, son of Phranticus, an Athenian, adorned the pœcile or picture gallery at Athens. The true reading here, *ἔγραψ' ἐφ' ἱππων*, is much corrupted in several of the editions, some giving *ἔγραψεν*, contrary to the metre, and others *ἔγραψε φιλίππων*.

<sup>b</sup> *λύσω τὴν ἐμαντῆς ὅν ἐγὼ δῆ*. That is, all the native fierceness of my disposition—*τὴν φύσιν λέγει, τὴν ἀργὴν* (Schol.)

<sup>c</sup> *ὥς ἂν ὀζωμεν γυναικῶν αὐτοδᾶς ὀργισμένων*, i. e. *παραχρῆμα* or *πάνν*, as the Scholiast here interprets the word. Brunck's version is *ut oleamus feminas pertinaciter iratas*.

<sup>d</sup> *μηδὲ κνάμους μέλας*. That is, according to the interpretation of the Scholiast, that he may not any longer exercise the functions of a judge—*ἵνα μὴ δικάσῃ*. So Demos, the personification of the Athenian people, is called *κναμοτρώξ*, (*the Knights*, v. 41.) on account of his fondness for litigation, especially for pronouncing the sentence of judicial condemnation.

<sup>e</sup> Alluding to the fable of the beetle devouring the eggs of the eagle. See *the Peace*, (v. 129, etc.) where the same fable is referred to by Trygæus.



Survives, and the dear noble Theban maid  
 Ismenia, for no power will e'er be thine. 760  
 Not if thou wert to publish seven decrees,  
 Who art, O wretch, hated by all mankind,  
 Even by thy neighbours: so that yesterday,  
 When I to Hecate was celebrating  
 The joyous feast, out of the vicinage  
 I call'd an honest maid, lov'd by the children,  
 An eel of the Bœotian lake<sup>f</sup>, but they  
 Refus'd to send her, sway'd by thy decrees;  
 And yet you will not cease from uttering them,  
 Ere some one seize thy legs and break thy neck. 770

## ACT III. SCENE I.

CHORUS of WOMEN, LYSISTRATA.

C.W. O leader of this deed and high design<sup>‡</sup>,  
 Why with so sad a brow com'st from the house?  
 Lys. The coward women's deeds and female mind  
 Make me walk thus dejected up and down,  
 C.W. What say'st?—what say'st thou?  
 Lys. 'Tis the truth, the truth.  
 C.W. But what is this so sad? inform thy friends.  
 Lys. 'Tis base to speak and grievous to be silent.  
 C.W. The ill that we've endur'd now hide not from me.  
 Lys. To speak in brief, our passions conquer us.  
 C.W. O Jove!—  
 Lys. Why call on Jove? the thing is so 780  
 No longer from their consorts can I keep them—  
 For they desert—the first I apprehended  
 Cleansing the entrance where Pan's cavern lies;  
 Another creeping by a windlass down,

<sup>f</sup> This is said in a sportive mood; *παρὰ προσδοκίαν*, (Schol.) The emendation of Bisetius (*ἀγαπητήν* for *καμπητήν*) adds much to the force of the passage.

<sup>‡</sup> These lines are addressed, by the chorus of women, to Lysistrata, whom they see coming from the citadel, with a dejected and sorrowful countenance, on account of the failure of her design on the women. According to the Scholiast, the question of the chorus is parodied from the Telephus of Euripides, (*Fragment xv. ap. Musgrave.*)

With serpent pace ; another who deserted,  
 And one whom meditating how to fly  
 Upon a sparrow to Orsilochus,  
 I yesterday dragg'd downwards by the hair :  
 And thus they weave all manner of excuses  
 For going home—and one of them now comes : 790

*Enter a WOMAN.*

Ho ! whither runnest thou ?

WOM. I would go home,  
 For there my fleeces of Miletus are  
 Entirely eaten up by moths.

Lys. What moths ?

Wilt thou not turn back ?

WOM. By the goddesses,  
 But I will quickly come, soon as I spread  
 Upon the couch—

Lys. Spread not, nor go at all.

WOM. But shall I suffer that my fleeces perish ?

Lys. If it must be so.

*Enter a second WOMAN.*

W. 2. Wretched, wretched me !  
 For my fine linen which I've left at home  
 Unbark'd—

Lys. Here is another who comes out 800  
 For her fine linen which has not been bark'd.

W. 2. But by Diana, straight will I return  
 When I have bark'd it.

Lys. Do not, do not bark it,  
 For if thou should'st begin, another woman  
 Will wish to do the same.

\* \* \* \*

[25 lines omitted.]

\* \* \* \*

But, O good friends, resist, and patiently  
 Sustain your woes, at least a little time—

Since by an oracle it is declar'd  
That we shall victors prove, if no division  
Prevail among us: this is the decree.

C.W. Tell us what it declares.

LYS. Be silent then.

*Oracle.*

"But soon as swallows in one place shall cower<sup>b</sup>  
Avoiding phallic rites and Epop's power;  
Evils will have a pause, and thundering Jove.  
All that was once beneath shall place above"— 840

C.W. What, shall we women have the upper hand?

LYS. "But if the swallows fond of discord prove,  
And swift-wing'd from the sacred fane remove,  
Henceforth no bird will seem more prone to love."  
Clear is the oracle by Jupiter—  
O all ye gods, let us not now despair,  
Sunk in dejection—enter—for 'twere base,  
O dearest friends, to thwart the oracle.

C.M. To you I would address a word  
Which erst while yet a boy I heard; 850  
A certain youth Melanion hight<sup>i</sup>,  
When flying from the nuptial rite,

<sup>b</sup> Bergler imagines, with great probability, that Aristophanes had before his eyes the oracle mentioned by Herodotus, (Erato, xxxvii.) as having been delivered by the Pythia to the Argives and Milesians—which runs thus—

ἀλλ' ὅταν ἡ θήλεια τὸν ἄρσενα νικήσαντα  
ἰξελάσῃ καὶ κῦδος ἐν Ἀργείοισιν ἄρῃται.

<sup>i</sup> This young man appears to have been another Hippolytus, both in regard to his passion for the chase, and his aversion to female society. This choral song of the old men is well answered by the women, who in their turn recite the story of the misanthropic and solitary Timon, who, in the emphatic language of Aristophanes, was a very Ἐρινύων ἀπορρώξ. The oracular response is thus translated by Beloe.

When female hands the strength of man shall tame,  
And among Argives gain a glorious name;  
Women of Argos shall much grief display,  
And then shall one in future ages say,  
"A serpent huge which writhed its body round,  
From a keen sword received a mortal wound."

Compare Lycophron, quoted by Fl. Chr., τὴν φοιβόληπταν αἰνέσει χελιδόνα.

Came to the desert's dark retreat,  
 And on the mountains fix'd his seat.  
 Then weaving the deceitful snare,  
 He with one dog pursued the hare,  
 And kept by hatred from his home,  
 Backward no longer would he roam,  
 Such his aversion to the fair ;  
 And them with no inferior hate  
 We, as Melanion wise, abominate.

860

O.M. A kiss, old woman, I would beg—  
 WOM. On onion thou'rt not wont to dine—  
 O.M. And kick thee with extended leg—  
 WOM. A dense and bushy beard is thine.  
 O.M. Rough, too, Myronides was there,  
 And blackened with posterior hair  
 A hostile object to his foes,  
 Phormio was likewise one of those <sup>h</sup>.

C.W. I also would relate a tale  
 To counterpoise Melanion's scale.  
 One Timon liv'd in days of yore,  
 Whose face, with thorns all cover'd o'er,  
 Kept wanderers from approaching nigh,  
 A very furies' progeny.  
 Then Timon far from mortals fled,  
 By bitter detestation led,  
 And many a curse invoked upon their impious head.  
 So this your friend to wicked men was mov'd  
 By hatred, but by women dearly lov'd.  
 Wilt thou I strike thy cheek?—

870

880

O.M. Not so ;  
 And yet I tremble at the blow.

\* \* \* \* \*

*Omitted from line 828 to line 1215.*

\* \* \* \* \*

<sup>h</sup> The celebrated Athenian general mentioned by the chorus in *the Knights*, (v. 560.) on which passage see the note.

*Enter a MARKET HAUNTER, and a VALET.*

M.H. Open the door!<sup>1</sup> 1040

VAL. Wilt thou not hence? and wherefore sit you here?  
Shall I with this lamp burn you?—troublesome  
This station is—

M.H. I cannot do't.

VAL. But if  
You needs must act thus, we will gratify you,  
And bear it patiently.

M.H. We too will bear it  
Like you with patience.

VAL. Will you not depart?  
Long shall your hairs lament it.—Will you not  
Depart, that the Laconians may go home  
In quiet, having feasted well within?

*An ATHENIAN entering from the Feast.*

ATH. I never yet saw such an entertainment: 1050  
Truly facetious the Laconians were,  
And we exceeding prudent in our cups.

C.M. 'Tis right—for we tho' sober, are not well:  
I will persuade the Athenians, by my reasons,  
That we discharge our embassies when drunk,  
In every time and place: for now, when'er  
We come to Lacedæmon, straight we look  
For what we shall be able to disturb;  
So that we know not what they say, and that  
Which they forbear to utter, we suspect, 1060  
Nor of the same things make the same report;  
But now all subjects are agreeable.  
So that if any one should sing the Scolium<sup>2</sup>

<sup>1</sup> This command is given to the slave who guards the door, by some one desirous to enter into the banquet.

<sup>2</sup> It was customary to sing, in convivial entertainments, a song of which the subject was Ajax, son of Telamon. Clitagora was a poetess, mentioned in *the Wasps*, v. 1238., whose verses were also recited during their feasts. Athenæus, in

Of Telamon, when it was right to chant  
 Clitagoras, we had commended him,  
 And to our praises added perjury.  
 VAL. But to these men a second time come hither.  
 Will you not hence, O subjects for the lash?  
 M.H. 'Tis so, by Jove, and now they issue forth.

*Enter from the Feast, the LACEDÆMONIAN AMBASSADORS,  
 A PLAYER on the Flute, and a second ATHENIAN.*

AMB. Take thou the flute, O Polycharides<sup>a</sup>, 1070  
 That we may dance and sing a pleasant strain  
 'To honour both th' Athenians and ourselves.  
 ATH. Then take the flutes, I pray thee by the gods,  
 Since it is my delight to see you dance.  
 Come, O Mnemosyne, inspire<sup>o</sup>  
 My muse with all the youthful choir;  
 For well she knows the song to raise  
 In ours and in th' Athenians' praise,  
 When they at Artemisium's height  
 Rush'd forward like the gods in fight, 1080  
 And turn'd the Melian ships to flight.

his *Deipnosophistæ* has preserved the opening of several of these Scholia, and among others that of Telamon.

<sup>a</sup> According to Brunck, Polycharides, in this line, is not to be understood as a proper name, but an epithet of endearment used by the Lacedæmonians, and here applied to the boy who had accompanied the ambassador as he comes from the banquet. The learned critic, however, in his translation renders the word, *O Polycharida*. The French translator solves the ambiguity by omitting the name as well as the poetical epithet, (if it be merely such,) and rendering the words vaguely, "si quelqu' un chantoit la Scholie de Telamon au lieu de celle de Clitagoras."

<sup>o</sup> This choral hymn of the Lacedæmonian ambassadors presents a curious specimen of the broad Doric dialect—*ὄρμαον*, i. e. *ὄρμα οὖν*, Fl. Chr., rather for *ὄρμαον* or *ὄρμησον*, Bergler:

τῷς κυρσανίως ὦ Μναμόνα  
 πὰν τεὰν μῶαν, ἄτις  
 οἶδεν ἄμμε τῷς τ' Ἀσανίως, κ. τ. λ.

especially when contrasted with the pure Attic of the chorus of Athenians, beginning at v. 1279.

πρόσαγε χορὸν, ἑπαίγε χάριτας.

Leonidas our forces led  
 With teeth as boars' well sharpened,  
 While foam bedew'd, like some white flower,  
 Their cheeks and legs with many a shower:  
 For not inferior to the sand  
 In numbers were the Persian band.  
 Diana, thou who tak'st delight  
 To slay the beasts in sylvan fight,  
 Come hither ; virgin goddess lend 1090  
 Thine aid our treaty to defend  
 And to all distant time extend ;  
 Now let our friendship firm remain,  
 Cemented by the compact's chain,  
 And from the crafty foxes' art  
 Henceforth, my friends, let us depart.

Hither thy steps, O huntress virgin, bend—  
 Lys. Come now, since all the rest has been well done,  
 These women, O Laconians, bear away,  
 You (Athenians) these, and let the husband near his  
 wife 1100

Remain, the wife stand by her husband—then  
 Having by dances to the gods declar'd  
 That we are thankful for this good success,  
 Abstain we cautiously from future sin.

C. A. Lead on the choir, conduct the graces, call  
 Diana too, and her twin healing brother,  
 The willing leader of the band : and him,  
 From Nysa call'd, who sports with glowing eyes  
 Among the Mænad Bacchanalian train ;  
 And Jove who burns with flaming majesty ; 1110  
 Likewise his blessed venerable spouse ;  
 Then summon the divinities, whom we  
 As not unmindful witnesses invoke  
 Of that firm quiet which the Cyprian goddess  
 Hath made—shout Io pæan, alalai,  
 And raise yourselves aloft, as after conquest—  
 Evoi, Evoi, eu, eu !——— Laconian  
 Exhibit thy new song to answer mine.

C. L. Desert thine amiable Taygetus,

Laconian Muse, and come to celebrate 1120  
 Our god rever'd, who o'er Amyclæ reigns ;  
 Minerva worshipp'd in her brazen fane<sup>p</sup>,  
 And the brave sons of Tyndarus, who near  
 Eurota's stream disport, come with light step,  
 That Sparta's praise we may in hymns resound,  
 Who makes the choirs of gods and sound of feet  
 Her care—while virgins near Eurota's wave  
 With light and rapid step like foals move on ;  
 Like Bacchanals in sportive state  
 Thyrsus and hair they agitate. 1130  
 While Leda's progeny, chaste maid,  
 First in the choir her form display'd.  
 But come, your hair with fillets bind,  
 Stirring your feet like any hind ;  
 And at the same time make a sound  
 So useful in the chorus found,  
 Hymning her power to whom the brazen fane  
 Is rear'd, most warlike of the goddess train !

<sup>p</sup> τὰν χαλκείουκον Ἀσάναν (Ἀθήναν). Minerva received this epithet from the Spartans, either from having a brazen temple there, or because her fane was built by the Chalcidians. So Corn. Nepos, in his *Life of Pausanias*, ad fin., says, that this Athenian general took refuge in the temple of Minerva, *quæ Chalciocœ vocatur*, see the note of the Delphin editor, who quotes Suidas's explanation of the word. Perhaps Cornelius Nepos alludes to this passage of Aristophanes. The French translator designates the goddess by a strange description, "Minerve du visage basané."





**THE ACHARNIANS.**

## DRAMATIS PERSONÆ.

DICÆOPOLIS, *the just Citizen.*

HERALD.

AMPHITHEUS.

AMBASSADORS *sent from Athens to the Persian king.*

PSEUDARTABAS *and Eunuchs with him.*

THEORUS.

CHORUS OF ACHARNIANS.

WIFE OF DICÆOPOLIS.

DAUGHTER OF DICÆOPOLIS.

CEPHISOPHON, *Valet of Euripides.*

EURIPIDES.

LAMACHUS.

MEGAREUS.

YOUNG DAUGHTERS OF MEGAREUS.

A SYCOPHANT.

A BŒOTIAN.

NICARCHUS.

SERVANT OF LAMACHUS.

A HUSBANDMAN.

A PARANYMPH.

TWO COURIERS.

*Several mute Personages.*

*Scene—Athens, in the middle of the Pnyx\*.*

\* An open place, not far from the citadel of Athens, where the general assemblies of the people were held, as well as in the market place, and in the theatre of Bacchus. These assemblies were either ordinary or extraordinary, to the former of which the people convoked themselves in one of the above-mentioned parts of the City, and to the latter they were summoned by a magistrate, who assigned the place of meeting.

In the opening of the second act of this Comedy, the scene lies, for a short time, in the borough of Dicæopolis.

## PRELIMINARY OBSERVATIONS

UPON

## THE ACHARNIANS.

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THIS EXCELLENT COMEDY WAS ACTED IN THE THIRD YEAR OF THE LXXXVIII. OLYMPIAD, AND THE SIXTH OF THE PELOPONNESIAN WAR, AT THE LENÆAN FEASTS, UNDER THE ARCHON WHO SUCCEEDED EUCLIDES, WHETHER HE BE RIGHTLY NAMED EUTHYMEENES OR SCYTHODORUS.

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“DICÆOPOLIS, the honest citizen, enraged at the false pretexts with which the people are put off, and all terms of peace thwarted, sends an embassy to Lacedæmon, and concludes a separate peace for himself and his family. Now he returns into the country, and, in spite of all disturbances, makes an enclosure before his house, within which there is peace and free market for the neighbouring people, while the rest of the country is harassed by the war. The blessings of peace are exhibited in the most palpable manner for hungry maws : the fat Boeotian brings his eels and poultry for barter, and nothing is thought of but feasting and revelling. Lamachus, the famous general, who lives on the other side, is summoned, by a sudden attack of the enemy, to the defence of the frontier ; while Dicæopolis is invited by his neighbours to a feast, to which each brings his contribution. The preparations for arms, and those in the kitchen, now go on with equal diligence and despatch on both sides : Lamachus shortly returns with broken head and crippled foot, supported by two comrades ; on the other side, Dicæopolis drunk, and led by two good-natured damsels. The lamentations of the one are continually mimicked and derided by the exultations of the other, and with this contrast, which is carried to the very highest point, the play ends.”—THEATRE OF THE GREEKS, p. 358. Ed. 3.



THE ACHARNIANS.

ACT I. SCENE I.

*Enter* DICÆOPOLIS *alone.*

DIC. How is my heart torn with its many cares!  
While I am charm'd by four or fewer joys,  
Afflictions like th' innumerable sands<sup>a</sup>  
Are heap'd by thousands on me : let me see  
What joyous delectation has been mine?  
I know the sight that most rejoic'd my soul—  
Those talents five which Cleon vomited<sup>b</sup>.  
How this delights me!—how I love the Knights!  
For this their act, 'tis worthy of all Greece.  
Again my tragic fortune I deplor'd ;  
When waiting open-mouth'd for Æschylus,  
He cried—"Theognis, bring the chorus on<sup>c</sup>."

\* Aristophanes here makes use of one of his compound words, *ψαμμακιστογάργα* the former part of which, according to Macrobius (Saturn. v. 20.), Varro (in Menippeis) frequently made use of to denote a great number; and of the termination he observes—"Aristophanes adiecit *Gargara*, ad significationem numerositatis innumeræ." The Scholiast cites Eupolis, Sophron, and Aristomenes, as using the same word to signify a multitude, e. g. *ἐνδόν γὰρ ἡμῖν γάργα*.

<sup>b</sup> This alludes to a mulct, which, according to Theopompus, cited by the Scholiast, was imposed by the knights on the mercenary Cleon, who had exacted that sum from the inhabitants of the islands in subjection to the Athenians, and was afterwards compelled to make restitution. The strong word ἐξήμεσεν, by which Aristophanes expresses this compelled requital, is repeated, in allusion to the same act of peculation, in the *Knights* (v. 1145.)

<sup>c</sup> He, i.e. the herald, who makes a proclamation to the people at v. 43. By *Theognis*, who is here required to bring his chorus on the stage, is not meant the poet of Megara, whose *elegiac sententiae* have been preserved, but a cold and indifferent tragic poet, who is again mentioned at v. 139, as well as in the Thesmoph. v. 170. The Scholiast, after Chion, calls him one of the thirty tyrants.

How stirr'd my heart at this, supposest thou!  
 But for another cause I was delighted—  
 When erst Dexitheus, striving for the calf<sup>d</sup>,  
 Came in to warble his Bœotian air.  
 Whereas this year with a distorted neck  
 I almost died to see how Chæris stoop'd,  
 Preparing for his Orthian melody<sup>e</sup>.  
 But never, since I took to cleanliness, 20  
 Were thus my eye-brows by the dye annoy'd,  
 As now when the supreme assembly hold  
 Their morning session in deserted Pnyx.  
 While praters in the forum up and down  
 Fly to avoid the ruddle-colour'd rope<sup>f</sup>.  
 And when full late the Prytanees arrive,  
 How think you they will rush against each other,  
 Pressing tumultuous on for the first seat?  
 Reckless whence peace shall come.—O city, city!  
 Always arriving first at the assembly, 30  
 I sit me down, and, being there alone,  
 I sigh and yawn, stretch out and ease myself,  
 And, doubting what to do, write on the ground,  
 Pluck out loose hairs, or make my computations,  
 Looking upon the fields, eager for peace,  
 Hating the town, regretful of my burgh,  
 Who never said to me—"go, purchase coals,  
 Nor vinegar, nor oil"—*buy* it knew not,  
 Bringing all things itself—that cutting word<sup>g</sup>

<sup>d</sup> Dexitheus, as the Scholiast informs us, was an excellent harper, who conquered at the Pythian games, and carried off a calf (μόσχον) as the prize of his victory: although the same Scholiast affirms Moschus to have been an indifferent musician of Agrigentum—but this notion is, I think, justly derided by Brunck and Elmsley (see Bentley on Phalaris, p. 170.), who states that as a bull was the prize for dithyrambic poetry, so the victorious harper was rewarded by a calf.

<sup>e</sup> A particular and animated air on the flute, to be played by Chæris, a wretched musician. The Scholiast quotes the word as being also used by Homer, in his Hymn to Mercury (v. 143.) See below, v. 830.

<sup>f</sup> τὸ σχοίνιον φεύγουσι τὸ μεμλτωμένον. This formidable rope was made use of, as the Scholiast informs us, from Plato, the comic writer, by two officers, in order to compel the tardy citizens to enter the assembly; and those who were marked by it, when stretched at its full length, were compelled to pay a fine.

<sup>g</sup> A play upon the words *πρίω*, *buy*, and *πρίων*, a *saw*—as if he had said, 'there





- PRY. Ho, archers.  
 AMP. O thou, Triptolemus, and Celeus too,  
 Will you thus slight me? [*He is dragged off.*  
 DIC. O ye Prytanees, 60  
 Th' assembly you dishonour, leading off  
 The man who wish'd to make a truce for us,  
 And hang the bucklers up.  
 HER. Sit, and keep silence.  
 DIC. That, by Apollo, will I not, unless  
 You purpose to deliberate of peace.  
 HER. Approach, ambassadors sent to the king.  
 DIC. What king? I'm weary of ambassadors,  
 With all their peacocks and their vain displays<sup>1</sup>.  
 HER. Hist!  
 DIC. O Ecbátana, how strange the dresses!  
 AMB. You have deputed us to the great king, 70  
 Bearing for recompense two daily drachmas,  
 Euthymenes then archon.  
 DIC. Ah! the drachmæ!  
 AMB. Spent with our march thro' the Caystrian plains,  
 Shrouded in tents, we wandered on our way,  
 Stretch'd softly at full length upon the cars<sup>1</sup>,  
 Worn out by trouble.

<sup>1</sup> The peacock was so rare a bird at Athens in the time of Aristophanes, that public exhibitions of them were made to the people every new moon.

<sup>1</sup> ἐφ' ἄρμαμαζῶν μαλθακῶς κατακείμενοι. Kuster, by proposing to read οὐ μαλθακῶς, would divest this truly humorous passage of all its comic power, which consists in the exaggerated description of the fatigues sustained by the ambassadors. I cannot but think that Molière had this amusing scene in his mind when he wrote the description which he puts into the mouth of Scapin, of the hardships endured on board of the Turkish galley, "où nous avons mangé des fruits les plus excellens qui se puissent voir, et bu du vin que nous avons trumé le miulleur du monde" (Les Fourberies de Scapin, Act iii. Sc. 11.) This appears to me as evident as it did to Brunck, that the grammatical and philosophical dialogue between Socrates and Strepsiades in *the Clouds*, beginning at v. 624, furnished the French Aristophanes with the hint of one of the most amusing scenes of his *Bourgeois Gentilhomme*, in which play the character of Mons. Jourdain appears to be modelled after that of Strepsiades. Aristophanes supposes that a period of eleven years was consumed in this embassy to the great king—Euthymenes having been archon in the fourth year of the lxxxv. Olympiad, and this comedy represented in the third year of the lxxxviii., according to Brunck and Elmsley.

- DIC. Well I far'd meanwhile,  
Propp'd on my couch of straw.
- AMB. Then entertain'd  
With hospitality, we drank perforce  
From cups of gold and crystal, sweet pure wine.
- DIC. O town of Cranaus, perceivest thou 80  
The ridicule of these ambassadors?
- AMB. For the barbarians think those only men  
Who have the greatest power to eat and drink.
- DIC. And we but libertines and debauchees.
- AMB. In the fourth year we reach'd the royal court,  
But he had ta'en his army, and gone off  
To ease himself; and eight continuous months  
Was so engag'd upon the golden hills<sup>m</sup>.
- DIC. And how long was he getting right again?
- AMB. For one full moon—then homeward he return'd, 90  
Receiv'd as guests, and plac'd before us oxen  
Whole from the oven.
- DIC. And who ever saw  
Whole oven-roasted oxen?—O the flam!
- AMB. Nay, and, by Jove, he plac'd a bird before us  
Three times as lusty as Cleonymus,  
And named impostor.
- DIC. 'Twas an imposition  
You practis'd upon us with your two drachmæ.
- AMB. And now we come, bringing Pseudartabas,  
The sovereign's eye.
- DIC. O that a crow would pluck  
Thine out, ambassador!
- HER. Thou sovereign's eye, 100  
Come forth.
- DIC. King Hercules! by the gods, man,  
Are thy regards turn'd on the naval station,  
Or bent to track some winding promontory?

<sup>m</sup> A satirical allusion, according to the Scholiast, to the story of Xerxes having sat under a golden plane tree, when he marshalled his troops for the expedition into Greece. *The golden mountains of the Persians* passed into a proverb, mentioned also by Plautus (Stich. i. 1. 25), in allusion probably to this passage of Aristophanes.

That thus thine eye thou keepest, like an oar  
Bound in its leathern case?

AMB. Come, tell us now,  
What did the king commission you to say  
To the Athenians, Pseudartabas?

PSE. Iartaman exark' anapissontai satra<sup>a</sup>.

AMB. Know ye his meaning?

DIC. By Apollo, No.

AMB. He tells you that the king will send you gold. 110

Declare it clearly now, with louder voice.

PSE. Thou shalt not take the gold, debauch'd Athenian.

DIC. O wretched me! how clearly now he speaks!

AMB. What says he?

DIC. What? this name he gives th' Athenians,  
Because they're gaping for barbaric gold.

AMB. Not so—but he speaks of the gold by bushels.

DIC. What bushels? truly, thou art a great boaster.

But go, and I will question him alone.

Come now, attend to me, and tell me truly,

Lest that I tinge thee with the Sardinian dye<sup>o</sup>: 120

Gold will the mighty monarch send us back?

[PSEUDARTABAS *shakes his head*.

Then are we cheated by the ambassadors?

[*He nods assent*.

<sup>a</sup> The uncouth words comprising this verse have been variously interpreted—M. Anquetil, in the *Mémoires de l'Académie des Inscriptions et Belles Lettres*, declares the sense of them to be 'Money shall be brought to us on the part of the king.' Hotibius, however, with far greater probability, renders the line into Greek thus: *ἐγὼ ἔπρι μὴν ἑστῆς ἀναπύρων αὐτὰς ἀπὸ τοῦ πύρου* the metaphor being taken from a vessel, about to have her rotten timbers calked or covered again with pitch: we may remark the imperfect pronunciation by Pseudartabas of the Greek θ, that *shibboleth* of barbarians, like the English *th* to foreigners at the present day, as the Scythian archer, in the Thesmophoriazusaë, confounds the π and φ.—In v. 104. the word *Athenian* is expressed by 'Ιαοναῖ' the Greeks in general being, according to the Scholiast, distinguished by the name of Ionians. Homer (Il. N. 685.) describes the Athenians as 'Ιάονας ἰκεχίτωνας. See Herodotus (Urania, xlvi.)

<sup>o</sup> i. e. lest I make thee appear all covered with blood and wounds from the operation of the scourge. Doubtless, the true reading here is *Σαρδιανικόν*, and not *Σαρδινιακόν* since in the time of Aristophanes there was little intercourse between the Athenians and Sardinians; whereas Sardis and Thyatira were celebrated for the excellence of their purple dye (see Acts xvi. 14.): *βάμμα Σαρδιανικόν* is also mentioned in the *Peace* (v. 1140.)

These men declare assent by Grecian nods,  
 And from our city must perforce be sprung ;  
 One of the eunuchs I well recognise—  
 'Tis Clisthenes, Sibyrtius' progeny,  
 Inventor of the crafty fundament ;  
 With such a beard, com'st thou to us, O ape,  
 To counterfeit the eunuch ? And this other,  
 Is it not Strato ?

HER. Silence, and sit down. 130

The council to the Prytanéum calls  
 The sovereign's eye. [Exit PSEUDARTABAS.

DIC. Won't this a halter bring ?

Yet here I straitly am compell'd to stay,  
 While the door ne'er restrains such guests as these.  
 But I will do some great and dreadful deed.  
 Where is Amphitheus ?

AMB. Behold, he's here.

DIC. From me take these eight drachmas, and conclude  
 A treaty with the Spartans for myself,  
 My wife, and family—while you confer  
 With your ambassadors, and gape at will. 140

HER. Approach, Theorus, from Sitalces<sup>P</sup>.

THE. Here.

DIC. Another braggart have we here announc'd.

THE. We had not been so long a time in Thrace—

DIC. Hadst thou, by Jove, not gain'd a vast reward ?

THE. Had not the whole of Thrace been deep in snow,  
 And all her streams congeal'd, that very time  
 When here Theognis for the prize contended.  
 I with Sitalces was carousing then,  
 Who above measure was the Athenians' friend,  
 And your admirer in such true degree, 150  
 That on the walls he'd write—" charming Athenians."  
 His son, whom an Athenian we have made,

<sup>P</sup> Sitalces and his son Sadocus, whom Nymphodorus procured to be made (ἐποί-  
 ησε) a citizen of Athens, and thus strengthened the alliance with his father, are  
 particularly mentioned by Thucydides (lib. ii. c. xxix.), on which passage see  
 Bloomfield's note.

Would fain partake our Apaturian dainties<sup>9</sup>;  
 He begg'd his father to assist his country,  
 Which he when sacrificing swore to aid  
 With such an army, that they would exclaim,  
 "See what a host of locusts come upon us!"

DIC. If I believe, of what thou here hast uttered,  
 One word, (except the locusts,) let me perish.

THE. And now, of all the Thracians, he has sent 160  
 To you the nation most renown'd in war.

DIC. 'Tis clearly so indeed—

*Enter the THRACIAN FORCES.*

HER. Come hither, Thracians,  
 Led by Theorus.—

DIC. What new mischief's this?

THE. The Odomantian host.

DIC. What Odomantian?

Who hath smooth'd down their flower of manly strength?

THE. Should any one reward them with two drachmæ,  
 Still would they harass all Bœotia's land.

DIC. Two drachmas to these circumcised fools?  
 Our naval people then might justly moan,  
 The guardians of this state.—Oh wretched me! 170  
 How am I ruin'd by the Odomantes,  
 Who waste my garlick!—will you tread it down?

THE. Approach not, simpleton, these garlick-eaters.

DIC. And will you, Prytanees, o'erlook my wrongs,  
 In my own country, from barbarians too?—  
 But with the Thracians no assembly make,  
 I charge you, for reward—I tell you that  
 A drop of rain hath struck me as a sign.

<sup>9</sup> The festival named *Apaturia* was celebrated at Athens during three days of the month Pyanepsion, answering to our October. At this feast, children accompanied their fathers, to have their names enrolled in the public register; whence, perhaps, the name *ἀπαύρια*, i. e. *ὁμοπαύρια*. The first day was called *δορπία*, from *δόρπος*, a supper, because on that day each tribe had a separate meeting, whereat a sumptuous entertainment was provided, containing perhaps, among other dishes which it was customary to present, a kind of sausages or puddings (*ἀλλᾶν-ρας*.)

HER. The Thracians may depart, and three days hence  
Again be present—for the Prytanees 180  
Dissolve th' assembly. [Exeunt THRACIANS.

DIC. Miserable me!  
How sweet a garlick mixture have I lost!  
But here, Amphitheus, from Sparta, comes—  
Amphitheus, hail!—

AMP. Not till I cease from running:  
For I must flee in haste from these Acharnians.

DIC. On what account?

AMP. In haste I hither came,  
Bringing the truce to thee—but certain old  
Austere Acharnians, tough as oak or maple,  
Who fought at Marathon, smelt the design,  
Then all at once exclaim'd—O most-perfidious! 190  
Bringest thou treaties when our vines are burn'd?  
At the same time they gather'd stones by cloakfuls;  
I fled—while they pursu'd and shouted out.

DIC. And let them shout—but bringest thou the truce?

AMP. So have I said—here are three specimens.  
'Tis for five years; receive and taste its fruits.

DIC. Fie on't.

AMP. What now?

DIC. These treaties please me not,  
Smelling of pitch and naval preparations<sup>r</sup>.

AMP. Then take these ten year treaties and enjoy them.

DIC. These too smell sharply of the embassies 200  
Sent to our towns, as if to chide the slowness  
Of the allies.

AMP. Here is a truce, by land  
And sea, for thirty years.

DIC. O Dionysia!  
They savour of pure nectar and ambrosia.  
These charge us not to keep three days' provision,  
But say with open mouth—"go where thou wilt."

<sup>r</sup> Dicæopolis says this in allusion to the shortness of time for which the truce was to be granted; διὰ τὸ ὀλιγοχρόνιον αὐτῶν (σπονδῶν), as the Scholiast observes. Amphitheus then extends the term to ten years.

Them I receive and drink and sacrifice  
 Bidding a long farewell to the Acharnians,  
 Then going home, freed from the ills of war,  
 Will celebrate the rural Dionysia \*. 210

AMP. And I, from the Acharnians, will escape. [*Exit running.*]

CHO. Pursue each one, and for the man enquire  
 Of every passenger—to seize this fellow,  
 Were worthy of the city—show me then,  
 If any know, to what part of the earth,  
 Is turn'd this treaty-bringer—he hath fled,  
 Vanish'd from sight—alas my wretched years!  
 Not in my youth, when bearing loads of coal,  
 I followed in the race Phäullus' steps †,  
 So lightly had this carrier of the truce 220  
 Convey'd himself away from my pursuit.  
 But now since stiffness has subdued my hams,  
 And Lacratides' leg by age weigh'd down,  
 He's gone—but I must follow—for he ne'er  
 Shall boast that he has from th' Acharnians fled,  
 Old as we are—he who, O father Jove,  
 And all ye gods, made treaty with our foes,  
 'Gainst whom I wage detested war, that still  
 Increases, to avenge my ravag'd fields;  
 Nor will I cease, till rush-like I fix on them, 230  
 With sharp and painful importunity,  
 That they may never more tread down my vines.

\* According to Hesychius, the feasts, celebrated by the Athenians in honour of Bacchus, were threefold: those in the fields, which are mentioned here, were held in the month Poseidion, answering to our March; the Lenæan feasts, which the Scholiast erroneously confounds with the former, in the month Anthesterion (or February the 12th.), and the Dionysian festivals, in the city, held in the month Elephebolion, (April), (see the note on verse 1040.) From the description here given of the festival, Brunck remarks that no conjecture can be formed as to the date of this comedy.

† This Phäullus appears to have been a man of most extraordinary agility, who, according to an epigram cited by the Scholiast, took a leap of fifty-five feet, and hurled his discus to the distance of ninety-five. According to Herodotus (in Ura-nia), he was thrice victim in the Pythian games. The Scholiast quotes the following epigram upon the subject of his wonderful agility.

πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάλλος,  
 δίσκουσεν. δ' ἑκατὼ, πέντ' ἀπολειπομένων.

But we must seek and pelt this man with stones,  
And follow him till found, from land to land.  
I ne'er can have my fill of pelting him.

## ACT II. SCENE I.

DICÆOPOLIS, WIFE *and* DAUGHTER *of* DICÆOPOLIS, CHORUS.

DIC. Speak words of prosperous omen.

CHO. Silence all!

Heard ye the bidding of good omens, friends?  
This is the very man for whom we seek.  
All draw aside, for he comes out as if  
To sacrifice.

DIC. Speak words of omen fair. 240

Advance a little, thou Canephora,  
And Xanthias set the phallus up erect.

WIF. Lay down the basket, daughter, that we may  
Begin the rites.

DAU. O mother, reach me hither  
The ladle, that upon this cake I may  
Pour out the broth.

DIC. 'Tis well.—O sovereign Bacchus,  
This pomp, with grateful mind, I've brought to thee,  
And led my household train to sacrifice<sup>a</sup>,  
That I might spend the rural Dionysia,  
In prosperous quiet from the army freed, 250  
And well enjoy this truce of thirty years.

WIF. Come beauteous daughter, bear thy basket well,  
With thy sharp look, as if on savory fed.  
How blest whoe'er shall wed thee, and at dawn,  
Give thee a perfume, sweeter than the civet's!

<sup>a</sup> So Horace, (Ep. ii. 1. 139—144.), probably in imitation of this passage of Aristophanes,

Agricolæ prisci, fortes parvoque beati,  
Condita post frumenta, levantes tempore festo  
Corpus et ipsum animum spe finis dura ferentem,  
Cum sociis operum, pueris et conjuge fidâ,  
Tellurem porco, Silvanum lacte piabant,  
Floribus et vino Genium memorem brevis ævi.



Advance—and take good heed lest in the crowd  
Some lurking villain rob thee of thy gold.

DIC. O Xanthias you must hold the phallus up  
Erect behind the basket-bearing maid,  
And I will follow with the phallic hymn. 260  
Thou, woman, view me from the roof—advance.

*Dithyrambic Hymn.*

Phalés whom wandering choirs invite  
To Bacchic orgies of the night,  
Unhallow'd revellers who prove  
The transports of adulterous love;  
After the sixth revolving year  
Again have I address'd thee here;  
Come to my tribe with willing heart,  
Made treaties for myself apart,  
No longer by affairs distress'd, 270  
From war and Lamachus at rest.  
For, O Phalés, Phalés, 'tis far more sweet  
With Strymodorus' lovely maid to meet,  
Purloining wood on Phelleus' heights  
Seize her and urge to love's delights.

Phalés, Phalés,

If thou wilt drink with us, the cup of peace,  
Quaff'd at the dawn, shall bid thy head-ache cease;  
And in the smoke thy shield suspended be.

CHO. Strike, strike the wretch, this, this is he— 280  
Wilt thou not beat him?

DIC. Hercules, what's this?  
You'll break my pitcher—

CHO. No, but we will stone thee,  
Detested fellow!

DIC. For what cause, O ye  
Most honourable of Acharnians?

CHO. Askest thou this?—Shameless thou art and vile—  
O traitor to thy country, who alone  
Hast made a treaty for thyself, and then  
Canst look us in the face.

DIC. Ye know not wherefore

I enter'd on this treaty—hear me then.

CHO. We hear thee?—die—we'll bury thee with stones. 290

DIC. Not till ye've heard me—but forbear good men.

CHO. I won't forbear—so speak to me no more,

For I detest thee more than Cleon, whom  
We with our knights some time will cut to pieces.

Nor will we listen to thy long discourse,  
But punish thee for thy Laconian treaty.

DIC. Let the Laconians rest, my friends, and hear  
If with good cause I enter'd on this treaty.

CHO. How with good cause?—since thou art once allied  
To those who have nor shrine, nor faith, nor oath. 300

DIC. Full well I know the men of Lacedæmon,  
With whom we are so mightily offended,  
Of all our evils have not been the cause.

CHO. How not of all, O wretch? dar'st thou say this  
In such plain terms to us, and shall I spare thee?

DIC. No, not of all, not all—for I can say  
And prove that they have oft been injured too.

CHO. This is a dreadful speech, and heart-disturbing,  
That thou should'st dare to plead with us for foes.

DIC. If well I speak not, and the crowd approve, 310  
I'll lay my head upon a chopping-block.

CHO. Tell me, why spare our stones, my fellow tribesmen,  
Nor beat this man into a purple rag?

DIC. What a black fire-brand waxes hot among you!  
Will ye not hear the truth, O ye Acharnians?

CHO. We will not hear.

DIC. Then I'm in evil case.

CHO. If I hear, let me perish.

DIC. Say not so,  
Acharnians.

CHO. Now be sure that thou shalt die.

DIC. Yet will I sting you, and in vengeance kill  
Your dearest friends—besides I hold of you 320  
Some hostages, whom I will first destroy—

CHO. Tell me, ye burghers, what imports this threat  
To us Acharnians? has he any child  
Of ours shut up at home, or whence his boldness?

DIC. Strike, if you wish—for this man I will slay,  
[*produces a basket.*]

And quickly know who cares for coals among you.

CHO. I'm lost.—This bottle is my fellow tribesman.  
 But do not what thou hast design'd, I beg.

DIC. Cry out, for I will slay and hear thee not.

CHO. Then thou wilt murder thy coal-loving friend. 330

DIC. And you just now refused to hear me speak.

CHO. But tell us now of Lacedæmon's sons,  
 Whate'er is in thy mind, nor fear to lose  
 Thy small coal-basket, through my treachery.

DIC. Empty me first these stones upon the ground.

CHO. Behold them:—and in turn lay down thy sword.

DIC. But let us see that no stones lurk within  
 Your threadbare cloaks.

CHO. They're shaken on the ground.

Canst thou not see? frame me no more excuses,  
 But lay the weapon down. This shaking's made, 340  
 Even while we turn us round.

DIC. With clamour then,

The coals Parnesian had been shaken out †,  
 And nearly lost through popular imprudence.  
 Burst with such mighty terror, my coal-basket  
 Dissolv'd in black dust, like the euttle-fish.  
 For 'tis a dreadful thing, that mortal rage  
 Should be like unripe grapes, making men pelt  
 With stones and bitter words; nor wish to hear  
 My rational conditions, when I would,

† As Dicæopolis utters these words, he throws the coals out of his basket, made of twigs cut from the hill Parnes, which was situated in Attica, and belonged to the territory of Acharnæ. In this and the following speech of Dicæopolis, there is considerable obscurity and variety of reading. Schutz proposes *ἀνθρακεὺς Παρνήσιος*, the coal-merchant of Parnes, thus making the just citizen address his basket jocely, as if it were a man, (see v. 315, where the chorus had called it *his coal-loving friend*.) And with this reading, the words that follow may well agree. For as the basket was in great danger of being destroyed, Dicæopolis supposes himself to have been defiled by the coal-dust adhering to it. Elmsley says that the line,

*ἐμέλλει' ἄρα πάντες ἀνασείειν βοῆς,*

would be correctly rendered in English, "I thought I should make you hold your tongues."

With head on block, speak all, which I now say, 350  
 In favour of my friends of Lacedæmon.  
 And yet, to me, is life desirable.

CHO. Why tell not then, bringing the block without,  
 That mighty secret, which thou hast to utter?  
 For vast is my desire to know thy mind.  
 But as thou hast decreed thy punishment,  
 Here place the block, and then begin thy speech.

DIC. Behold, regard—this is the chopping-block,  
 And this the little man who is to speak.  
 Take thou no heed—by Jove, I will not shield me, 360  
 But say whate'er I think of Lacedæmon.  
 And yet I greatly fear—since well I know  
 The manners of our rustics, how they joy  
 Should any boaster, right or wrong, commend  
 Them and their city—ignorant meanwhile,  
 Such praise is nought but treachery in disguise.  
 I know the old men's dispositions well,  
 Who nought regard but the condemning stone.  
 Nor have forgotten what, by Cleon's order,  
 I suffer'd for my last year's comedy<sup>x</sup>, 370  
 For, dragging me into the judgment hall,  
 With false and juggling tongue, he rain'd upon me  
 His slanderous accusations. So that I  
 Had nearly perished in the muddy stream.  
 Permit me therefore, now before I speak,  
 To clothe myself like a most wretched man.

CHO. Whence are these artful turns? Why this delay?  
 I care not, if, from Hieronymus<sup>y</sup>,  
 Thou take the dark thick-crested helm of Pluto<sup>z</sup>,

<sup>x</sup> Alluding to the Babylonians, of which play we have but twenty-three short fragments. It was acted in the second year of the lxxxviii<sup>th</sup> Olympiad, when Eucles was archon, at the city Dionysia, which were celebrated in the month Elephebolion, answering to the end of February, about which time there was a confluence of the allies at Athens, who came thither in order to pay their tribute. The Scholiast informs us that Aristophanes had in this comedy severely lampooned his old enemy Cleon, and suffered materially from his powerful resentment.

<sup>y</sup> This Hieronymus, called by the French translator le poëte Jérôme, was the son of Xenophantus, and a bad dithyrambic poet.

<sup>z</sup> σκοτοδαστυκνώτριχα τὴν Ἀΐδος κυνῆν. This Ἀΐδος κυνῆ, according to the

And open all the crafts of Sisyphus, 380  
Since no delay this crisis will admit.

DIC. 'Tis now full time for me to take good heart,  
And bend my footsteps towards Euripides.  
Boy, boy—

CEP. Who's this?

DIC. Say, is Euripides  
At home?

CEP. He is within, and he is not,  
If you can understand.

DIC. Within, and not?  
What riddle's this?

CEP. 'Tis right, old man; his mind,  
Gathering light songs abroad, is not at home,  
But he within makes comedy aloft<sup>a</sup>.

DIC. Thrice blest Euripides, to have a slave 390  
Who so discreetly answers! Call him hither.

CEP. It cannot be.

↓ DIC. Yet do't, for I can ne'er  
Depart, but at the door will knock. Give ear,  
Euripides, my Euripidion,  
If e'er thou listenedst to any man:  
I, Dicæopolis Chollides<sup>b</sup>, call thee—

Scholiast, was a proverbial expression applied to those who used any contrivance for the purpose of concealing themselves. For such was the helmet of Pluto, which Perseus put on when he decapitated the Gorgon Medusa.

<sup>a</sup> In this passage I have adopted the reading of the Scholiast (*τρυγφῆδιον*), which word occurs again at v. 473. *τρυγφῆδιον ποῶν*, and v. 474. Bentley, in his Dissertation on Phalaris, (p. 294.) highly, and, in my opinion, justly approves of this word, which the *Examiner* had falsely asserted was here used to signify *tragedy*; the common lection being *τραγῶδιον*. I cannot agree with Brunck that this jest is unbecoming the character of Cephisophon, who might fairly imagine that his master Euripides, by his collection of *crutches, wooden legs, dead arms, etc.*, was actually engaged in preparing for the composition of a comedy, similar to Fletcher's *Beggar's Bush*. In this case we may conceive no jest to have been intended, but that the valet answers the query of Dicæopolis in sober seriousness. The French translator modernizes the word by rendering it *la trygodie*.

<sup>b</sup> So named from a people of the Attic tribe Ægeis, and, according to the Scholiast, a play upon the word *χῶλος*, lame. Bentley observes that the lines 379. and 382. together make one perfect senarius.

*Ἐυριπίδην, Εὐριπίδιον' ἀλλ' οὐ σχολή.*

Instead of *Χολλίδης*, G. Burges proposes to read *καλεῖ κακόσχολα σί*, alluding

EUR. I am not now at leisure.

DIC. Yet roll down<sup>c</sup>.

EUR. It cannot be.

DIC. Yet do it.

EUR. You shall view me,

Although I have no leisure to descend.

DIC. Euripides.

EUR. Why call so loud?

DIC. In air 400

Makest thou tragedies, when here below

It might be done? thy heroes must be lame<sup>d</sup>.

But why this wretched garb of tragic rags?

'Tis with just cause thou mak'st thy heroes lame.

But at thy knees I beg, Euripides,

Give me some shred of any ancient drama,

For I, at length, the chorus must harangue;

And this brings death, if I pronounce amiss.

EUR. What rags? are they the same in which this Ceneus,  
Wretched old man! contended in the lists? 410

DIC. Not his; but those of one more wretched still.

EUR. Are they the shreds of the blind Phœnix?

DIC. No.

But one there was, more hapless even than Phœnix.

to the extreme slowness and difficulty with which Euripides composed, according to the accusation of his contemporaries. The diminutive *Euripidion* is formed like *Phidippidion* and *Socratidion* (*Clouds*, vv. 80 and 225.)

<sup>c</sup> ἀλλ' ἐκκυκλήθηρ'. The stage machine by which this rolling down was to be accomplished, called by the Greeks ἐκκύκλημα, is described by Jul. Pollux, (*Onomast.* iv. 128.) as well as by the Scholiast on this passage. The ingenious author of the *Theatre of the Greeks*, (pp. 116, 117.) says, "in some cases, one or more stories of the front wall in a temporary house were made to turn upon hinges, so that when this front was drawn back, the interior of a room could be wheeled out and exposed to view; as in the *Acharnians*, where Euripides is so brought forward. This contrivance was called *Encyclema*." The Italian translator ignorant of the exact meaning of this word, renders it by *vien à la finestra*. The same machine is used in the *Clouds*, to exhibit Socrates in the air.

<sup>d</sup> "In the *Frogs*, Æschylus satirically denominates Euripides τὸν χωλοποιόν, the maker of lame heroes, (v. 845.) Aristophanes in both passages, makes an allusion to Philoctetes, Telephus, and Bellerophon, whom Euripides represents as lame. This is not surprising, says our poet maliciously, since they fall from so elevated a machine, in which you fabricate them."—(Note of the French translator.)

EUR. What shreds of garments does the man require?  
Are they the rags of beggar Philoctetes?

DIC. No: but of one far, far more beggarly.

EUR. Or wilt thou clothe thee in those sordid robes,  
Which erst, the lame Bellerophon possess'd?

DIC. No, not Bellerophon—but he, I mean,  
Was lame, importunate, and eloquent. 420

EUR. I know the man,—the Mysian Telephus.

DIC. The same.—I pray thee give his rags to me.

EUR. O boy, give him the shreds of Telephus.  
They lie above the Thyestéan patches,  
And under those of Ino.

CEPHISOPOION Here, take them.

DIC. O Jove\*, by whom all objects are seen through,  
Grant me to dress in this most wretched garb.  
Since thou hast gratified my wish so far,  
Euripides, give me those other tatters,  
I mean the Mysian bonnet for my head. 430  
Since it behoves me to seem poor to-day,  
To be, but not appear, such as I am;  
For the spectators know me, of a truth,  
And here these foolish, choral, old men stand,  
That I may mock them with my idle tales.

EUR. Yes, I will give them—for with cunning mind  
Thou meditatest thy schemes.

DIC. May'st thou be blest<sup>f</sup>:  
According to my wish for Telephus!  
Courage!—I'm now so fill'd with dainty speeches.  
But still I need the staff that beggars use. 440

EUR. Here, take it, and depart from the stone portal.

DIC. See'st thou, my soul, how from the house I'm driven,

\* Bruck observes that *διόπτρα* and *κατόπτρα* are epithets of Jupiter, but that a covert allusion is also made to the transparent and lacerated condition of the rags. In this remark he was anticipated by the Scholiast, although the French translator gives to the learned critic of Strasburgh all the ingenuity of the observation. This speech of Dicaeopolis is exquisitely satirical; and its facetiousness is greatly heightened by the introduction of two verses (415 and 416) from the Telephus of Euripides.

<sup>f</sup> These verses are also parodied from the Telephus.

καλῶς ἔχοιμι· Τηλέφῳ δ' ἐγὼ φρονῶ.



Although in want of many utensils ?

Now lowly be thy prayers.—Euripides,

Give me the beggar's basket, link-burnt through.

EUR. What need hast thou, O wretch, of this incumbrance<sup>g</sup>?

DIC. No need at all—but yet I wish to have it.

EUR. Know thou art troublesome, and leave the house.

DIC. Be happy then, as once thy mother was<sup>h</sup>!

EUR. And now depart from me.

DIC. Nay, give me but 450

One little cup, tho' broken at the rim.

EUR. Take this and go :—know thou'rt the house's plague.

DIC. (*aside*) Not yet by Jove, know'st thou what ills thyself

Hast perpetrated ? but Euripides,

Give me, O sweetest friend, nought save this pipkin,

Lined with a sponge.

EUR. Man, thou wilt rob me of

My tragedy—here, take this, and depart<sup>i</sup>.

DIC. I go :—what shall I do ? for there is need

Of one thing, which, not gaining, I am lost.

Hear, sweet Euripides ! but grant me this, 460

And I depart, nor ever more approach thee.

Give me some slender leaves into my basket.

EUR. Thou ruin'st me—my dramas are all vanish'd<sup>k</sup>.

DIC. No more.—I will depart ; since, to the chiefs,

I seem a troublesome and hateful charge.

Ah me, ill fated !—how I'm lost ! for that,

In which lay all my interest, I've forgot.

<sup>g</sup> This line is also a parody of one in the *Telephus*.

*τί δ' ὦ τάλας σὺ τῷδε πείθεσθαι θέλεις.*

<sup>h</sup> A sarcastic reflection upon the mean birth of Euripides, whose mother, Clito, gained her livelihood by the sale of potherbs : this is alluded to in several of the comedies.

<sup>i</sup> A very severe and satirical reflection upon Euripides, as if the sum and substance of his plays were contained in the tragic apparatus required for them. The pipkin, mentioned by Dicæopolis, was lined with sponge, probably as a preventive against injury to his head when he wore it as a helmet ; or, according to the Scholiast, since the poor were in the habit of using sponge to stop up chinks in broken vessels, may contain a covert allusion to the same effect.

<sup>k</sup> *φροῦδά μοι τὰ δράματα.* This is altogether in the style of Euripides, who uses the word *φροῦδος* no fewer than thirty-nine times in the course of his plays.



My sweetest, dearest Euripidion,  
 By a most wretched fortune may I perish,  
 If I make thee aught, but this sole request: 470  
 Give me of thy maternal shepherd's needle<sup>1</sup>.

EUR. The man insults me:—close and lock the doors.

DIC. O me! I must depart without my chervil.  
 Know'st thou what trial thou wilt soon sustain,  
 When speaking for the men of Lacedæmon?  
 March forward now, O mind, the goal is here.  
 Stand'st thou, who hast imbib'd Euripides<sup>m</sup>?  
 Courage now, I exhort thee, wretched heart—  
 Go thither;—and when thou hast plac'd thy head  
 Upon the block, then say whate'er thou wilt. 480  
 Be bold and go:—now I admire thee, heart.

CHO. What wilt thou do? what wilt thou say? now, know  
 Thou art a shameless and an iron man,  
 Who, having granted to the state thy neck,  
 Art now about to contradict us all.

S.-C. Intrepidly the man prepares to act;  
 Come then, since thou art pleas'd to speak, say on.

DIC. "Envy me not, Spectators, if in rags<sup>n</sup>,  
 I wish to speak, among th' Athenian tribes,  
 On state affairs," in comic travestie, 490  
 For comedy to justice is allied.  
 My speech will be severe, but just withal:  
 For Cleon shall not now asperse me, that,  
 In strangers' presence, I malign the state.

<sup>1</sup> This, as well as verse 456, contains another ironical reflection upon the obscurity of Euripides' origin, as born of a mother who was a dealer in the vilest potherbs; the same allusion is contained in v. 19 of *the Knights*. Compare also, v. 446.

<sup>m</sup> Dicæopolis has Euripides so much by heart, that, as Schutz observes, he makes use of the loquacity and redundancy of sentiment peculiar to that tragedian. This speech is a close parody of Medea's address to her wavering mind, so beautifully given by Euripides, (v. 1242.)

ἀλλ' εἰ ὀπλίζου καρδία τί μέλλομεν, κ. τ. λ.

<sup>n</sup> The Scholiast observes that the two first lines of this speech, in which Dicæopolis details his reasons for having made a separate peace with the Lacedæmonians, are also parodied from the *Telephus* of Euripides.

Μή μοι φθονήσῃ, ἄνδρες Ἑλλήνων ἄεροι,  
 Ἐν πτωχὸς ὢν τέτληκ' ἐσθλοῖσιν λέγειν.

Since we're alone. 'Tis the Lenæan feast,  
 No strangers present yet, no tributes come,  
 Nor from the cities flock our old allies.  
 But we are cleans'd from our impurities,  
 For foreigners I name the townsmen's chaff.  
 I much detest the men of Lacedæmon, 500  
 And wish that Neptune, the Tænarian god°,  
 May shake the houses down upon them all,  
 For, to the ground, my vineyards have been cut.  
 Yet why, since we before our friends converse,  
 On the Laconians cast these evils' blame?  
 For some of us, (I do not name the state—  
 Remember this, I speak not of the city,)  
 But certain troublesome, ill-fated fellows,  
 Men of no mark, and of ignoble race,  
 Calumniated the Megareans' vests<sup>p</sup>; 510  
 And should they chance to see a cucumber,  
 A leveret, garlick, little pig, or salt,  
 These, as Megarean, would that day be sold.  
 Such things are trifles and of custom here;  
 But youths, drunk at the cottabus<sup>q</sup>, proceed



° The wish expressed in these energetic lines of Dicæopolis will doubtless remind the classical reader of that passage of the *Iliad* (μ' 27.) beginning

Αὐτὸς δ' Ἐννοσίγαιος, ἔχων χεῖρεςσι τρῖαιναν,  
 Ἥγειρ' —

so finely imitated by Virgil, (*Æn.* ii. 610.)

Neptunus muros, magnoque emota tridenti,  
 Fundamenta quatit, totamque ab sedibus urbem  
 Eruit.

He will also, perhaps, call to mind the hateful character given of the inhabitants of Lacedæmon by Euripides, in his fine tragedy of *Andromache*, (v. 445, sqq.)

Ὁ πᾶσιν ἀνθρώποισιν ἔχθιστοι βροτῶν,  
 Σπάρτης ἔνοικοι, δόλια βουλευτήρια,  
 Ψευδῶν ἀνακτες, μηχανορῥαφοὶ κακῶν,  
 Ἐλκτὰ, κούδεν ὑγέας, ἀλλὰ πᾶν πέριξ  
 Φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἀν' Ἑλλάδα.

<sup>p</sup> Accusing them falsely, as Brunck remarks, of having some contraband articles of merchandise concealed beneath their garments; *Che vituperano le piccole vesti de Megaresi.*—(Italian version.)

<sup>q</sup> This and the following verse are quoted by Plutarch in his *Life of Pericles*, who declares that the common people were continually reciting them in accusa-

To Megara, and steal the girl Simætha ;  
 Then the Megareans, swelling with their griefs,  
 Ravish in turn two harlots from Aspasia.  
 Hence the beginning of the war broke out  
 To all the Grecians, for three courtezans ! 520  
 Thence in his rage Olympian Pericles  
 Lighten'd and thunder'd, and confounded Greece',  
 Establish'd laws written in phrase of song,  
 That not on earth should the Megareans stay,  
 Nor in the forum, sea, or continent.  
 Henceforth, when slowly they began to pine,  
 The men of Megara besought the Spartans  
 That the decree touching the courtezans  
 Might be revers'd—and we were long unwilling  
 To grant their prayer ; and hence the clang of shields.  
 Some men will say, it needed not—but tell 531  
 What then was needful? How, if any one  
 From Lacedæmon, sailing in his bark,  
 Brought a false slander of a little dog

tion of that calumniated orator, laying the whole blame of the Peloponnesian war on him and Aspasia. 'The *cottabus* was a kind of game, which consisted in dashing the wine left in their cups on the pavement, or into dishes hanging down from the extremities of a piece of wood like scales.' (Sanxay, Lex. Aristophan.)

\* ἡστραπτεν, ἐβρόντα, ξυνέκυκα τὴν Ἑλλάδα. This celebrated line has been imitated by Milton, in that passage of the *Paradise Regained* (book iv.) where, speaking of the famous orators, he describes them as—

"Those ancients, whose resistless eloquence  
 Wielded at will the fierce democracy,  
 Shook th' arsenal, and fulmin'd over Greece."

Pliny the younger, in the twentieth epistle of his first book, cites, as well as this line from Aristophanes, another character of Pericles' eloquence, from the comic poet Eupolis—

— πρὸς δὲ γ' αὐ τοῦτω ταχ' ἢ  
 κειθὼ τις ἐπεκάθητο τοῖσι χεῖλεσιν κ. τ. λ.

with which passage compare Æschylus (P. V. 179.)—

καὶ μ' οὔτε μελιγλώσσοις κειθούς  
 ἐπαοιδάσιν θέλξει.

The decree of Pericles against the Megareans was written in a strain similar to the scholion of Timocrates the Rhodian :—

ὦφελες, ὦ τυφλὲ Πλοῦτε,  
 μήτ' ἐν γῇ, μήτ' ἐν θαλάττῃ,  
 μήτ' ἐν ἡπείρῳ φανήναι.

Stolen from Seriphus, would you have remain'd  
 Quiet at home? Nay, surely far from that.  
 Straight would ye have equipp'd three hundred ships\*;  
 The city had been full of martial tumult,  
 And trierarchal clamour; stipends given,  
 Palladian statues† gilded, while the porch 540  
 Groan'd with the noise, provisions measur'd out,  
 Bringing of bottles, oar-thongs, and of casks,  
 Garlick, and olives, nets with onions fill'd,  
 Chaplets, and pilchards, pipers, and black eyes;  
 The dock-yard had been fill'd with flat oar-timber,  
 With crackling pegs, oars fasten'd by their straps,  
 Pipes, cheering shouts, whistles, and rowers' tunes—  
 This had you done, I know—and shall we think  
 That Telephus had not? troth we lack sense.

S.-C. And is this true, O most abhorr'd and curs'd? 550

1. Beggar thyself, dar'st thou so speak of us?  
 Reproaching every casual sycophant?

S.-C.2. By Neptune, nought is false of what he says,  
 But altogether just.

S.-C.1. And if it be,  
 Must he declare it?—But he shall not thus  
 Speak with impunity.

S.-C.2. Ho, whither runnest?  
 Wilt thou not tarry?—strike him, and thyself  
 Shalt briefly be suspended.

S.-C.1. Grant thine aid,  
 O gorgon-crested Lamachus, whose looks  
 Are bright as lightening beams<sup>u</sup>; O friend, O tribes-  
 man! 560

\* The Athenians, in the flourishing state of their republic, were accustomed to keep three hundred triremes constantly equipped for naval service.

† It was usual with the Athenians to place on the prows of the galleys, before they sailed, figures of Minerva adorned with gold. The latter part of this speech of Diceopolis, in the original, presents us with an admirable picture of the tumult of warlike preparation exhibited in a seaport.

<sup>u</sup> This picture of the terrible Lamachus, son of Xenophanes (Thuc. vi. 2), will perhaps recall to the recollection of the classical reader Ovid's graphic description of a wild boar (Met. xi. 367.)—

If there be any military chief,  
Or batterer of walls, grant us prompt succour—  
For I am seiz'd i' th' midst.

LAM. Whence is this noise  
Of warlike intonation that I hear?  
Where must we aid? where throw our tumult in?  
Who rouses gorgon from the buckler-case?

S.-C.1. O hero Lamachus, the crested cohorts!

S.-C.2. Say, is not this the man, O Lamachus,  
Who in old time hath our whole city slander'd?

LAM. Darest thou say this, beggar as thou art? 570

DIC. Grant me your pardon, hero Lamachus,  
If poverty hath made me somewhat prating.

LAM. But what hast thou said of us? wilt not tell?

DIC. I know not, for from terror of the arms  
My head is dizzy—but remove, I pray thee,  
The bugbear from me.

LAM. Lo, 'tis done.

DIC. Now place it  
Supine before me.

LAM. There it lies.

DIC. Now give me  
This plume from off thy helmet.

LAM. Here's the feather.

DIC. Now hold my head, that I may vomit; for  
Crests I abominate.

LAM. What wilt thou do? 580  
Vomit upon the plume?

DIC. Is it a plume?  
Tell me then, of what bird? A braggadocio's?

LAM. Wretch! thou shalt die.

DIC. Oh! not so, Lamachus;

*Oblitus et spumis et spisso sanguine rictus  
Fulmineos; rubra suffusus lumina flammâ.*

This general is described by Plutarch as equalling Alcibiades himself in heat and rashness. The historian informs us (in his life of Nicias) that Lamachus, in his single combat with Callicrates, an officer remarkable for strength and courage, received the first wound, which proved mortal, but he returned it upon his adversary, and they both fell together.

'Tis not within thy power—if thou be strong,  
Why circumcise me not?—for thou'rt well arm'd.

LAM. Say'st thou this, beggar, to the general?

DIC. And am I, then, a beggar?

LAM. Why, what art thou?

DIC. What? a good citizen, not fond of power;

But a brave soldier, since the war began,

While thou hast been a mercenary leader. 590

LAM. By show of hands they chose me.

DIC. Troth, three cuckoos.

Mov'd then by indignation at all this,

I enter'd on a truce.—When I beheld

Men grey with age among the ranks, and youths,

Such as thyself, who ran away from toil<sup>x</sup>,

And for three drachmas serve in Thracian wars—

Tisameni, Phænippi, and those wretches,

Hipparchides with Chares. In Chaonia,

Geres and Theodorus the Deimean,

With those in Camarina, and in Gela, 600

And in Catagela—

LAM. By suffrages

They were elected.

\* Aristophanes in these lines reflects severely upon the mercenary and unpatriotic conduct of those who received money from the public treasury for the purpose of supporting embassies, and on this account avoided the fatigues of war (— οἷους σὺ διαδεδρακότας.) The French translator, as Schutz remarks, has rendered this passage with great accuracy—"ou voit les plus jeunes, tels que toi, se soustraire à la fatigue par des ambassades; les uns en Thrace, avec trois drachmes d'appointemens." This practice is doubtless alluded to in the epithet *μυσθαρχίδης*, which, as well as *σπουδαρχίδης*, *Πανουργιπάρχιδης*, etc. are called by the Scholiast *Æolic patronymics*. The *Deimean* denotes one of the tribe *Deiomes*. With *Camarina* and *Gela* (v. 581.), towns of Sicily, the poet (*παρὰ προσδοκίαν*) joins *Catagela* (or *the town of Derision*) where Catania might be expected; denoting by this fictitious appellation the ridicule which was often cast upon the Athenians by their ambassadors. Compare the indignant burst of *Dicaeopolis* (v. 75, 6.)—

ὦ Κραναὰ πόλις,

αὐ' αἰσθάνει τὸν καταγέλων τῶν πρέσβειων;

Plautus appears to have had these sesquipedalian appellatives in his mind when he introduces *Pyrgopolynices* discoursing on the *Campi Gurgustidonii*—

Ubi Bombomachides Cluninstaridysarchides

Erat imperator summus.—(*Miles Gloriosus*, i. 1. 14.)

DIC.

But what is the cause

Why you from all parts gather recompense,  
 And none of these? Say, O Marilades,  
 Hast thou in truth with hoary head sustain'd  
 One or two embassies?—he nods dissent:  
 And yet he is both modest and laborious.  
 Dracyllus, Prinides, Euphorides,  
 Knows any one of you Ecbatana,  
 Or the Chaonians?—they deny't: but he,  
 Cœsyra's son<sup>7</sup>, and Lamachus, whose friends  
 Lately for dinner-share and debts unpaid,  
 Like those who use to pour away at eve  
 The water that has lav'd their feet, all cry  
 With exhortation loud, "Out of the way<sup>8</sup>."

610

LAM. O sovereign people, is this to be borne?

DIC. No, truly, if thou fightest not for hire.

LAM. But 'gainst all men of Pelops' land I'll fight,  
 Routing them every where, with all my valour,  
 By infantry and ships.

DIC.

And, for my part,

620

To the Peloponnesians I proclaim,  
 To all Megareans and Bœotians,  
 That in my market they may buy and sell,  
 But this to Lamachus is interdicted.

## CHORUS.

The man prevails by force of argument,  
 And to a truce converts the people's will.—  
 But, stript, proceed we to our anapæsts<sup>a</sup>—

<sup>7</sup> According to the Scholiast, Megacles is here alluded to, who had grown rich from a state of poverty; but Elmsley supposes that Alcibiades himself is rather intended.

<sup>8</sup> ἅπαντες ἐξίστω παρήγουν. In this passage ἐξίστω is put for ἐξίστασο and the meaning seems to be well expressed by the French translator—"Dès qu'on les apperçorît, ou leur crie GARE, comme cela se pratique le soir quand ou jette de l'eau par la fenêtre."

<sup>a</sup> The actors having left the scene, the chorus begin to chant in the manner of recitative, the hortatory parabasis addressed to the spectators—the κομμάριον, or introductory section of which is expressed in two anapæstic tetrameters, catalectic; and the parabasis, containing a noble apology of himself and his actions in favour of his fellow-citizens, comprises thirty-one of the same verses. This quick antidac-

Since first our master fram'd the comic chorus,  
 He came not forward to the audience yet,  
 Declaring his own fitness—but, since slander'd 630  
 By foes in the Athenians' hasty counsels,  
 That he traduces, in his comedies,  
 Our city and the people—now he would  
 Before the fickle nation clear himself.  
 The poet boasts, that he has been to you  
 The cause of numerous benefits, preserv'd you  
 From being over-joy'd by strangers' words,  
 Neglectful citizens by flattery charm'd.  
 Erewhile, ambassadors from foreign cities  
 Beguil'd you with the name of *violet-crown'd*. 640  
 Thence might one say, these crowns made you sit  
 lightly.  
 And should he call you by the flattering title  
 Of 'splendid Athens,' he'd gain all his ends,  
 Treating you like anchovies sous'd in oil ;  
 Thus has he wrought you many benefits,  
 And shown the friendly cities how to make  
 Their people democratic. Wherefore now,  
 Bringing this tribute, they will come to you  
 The best of poets eager to behold,  
 Who to th' Athenians dar'd to say what's just 650  
 At his own peril—whence for this bold deed  
 His glory travels far, when even the king  
 Question'd th' ambassadors from Lacedæmon,

tylic measure formed a material feature in the Spartan military discipline, among whom it was in use for the purpose of animating the soldiers to battle : indeed without this kind of foot, as Cicero informs us (Tusc. Disputat. ii. 16.), no exhortation was made to them. The cadence of these verses is particularly agreeable to the ear, and the whole of this long address deserves to be read with great attention. The epithet *violet-crown'd*, v. 612. (*ἰοστέφανους*), with which the Athenian people were accustomed to be cajoled by their ambassadors, is used in allusion to the words of Pindar in one of his dithyrambic hymns—

*αἱ λιπαραὶ καὶ ἰοστέφανοι Ἀθῆναι*

(Fragment. x. ap. Heyn.) The same epithets are applied by Aristophanes to Athens in *the Knights* (vv. 1320 and 1326.) The slanders of which he complains at v. 604. were chiefly aimed at him by Cleon (see v. 476.) The short anapaestic stanza beginning *πρὸς ταῦτα Κλέων καὶ παλαμίσθω*, and ending with v. 639, is most cuttingly satirical.



And ask'd them first whose navy was superior;  
 Demanding then whom most this poet slander'd,  
 For those men were, he said, superior far,  
 And should o'ercome in fight, who took his counsel;  
 'Tis therefore that the men of Lacedæmon  
 Invite you to a truce, and claim again

Ægina, not so caring to possess 660

That isle, as wishing to eject the poet.

But fear ye not, lest in his comedies

He ridicule what's just—he but professes

To teach you the good art of being happy,

Not offering bribes or flattery, not deceiving,

Not scattering round false praise, but honest counsel.

Let therefore Cleon for my ruin weave

All his contrivances, while right and justice

Are on my side—I never shall be found

To be like him, a traitor to the state,

And a diseas'd lascivious wretch beside. 670

#### SEMI-CHORUS.

Come hither, muse of fire, acute Acharnian<sup>b</sup>!

As spark of holm-oak embers leaps aloft,

Stirr'd by the whirling blast, when fishes near

Lie ready to be broil'd; while some mix up

The generous Thasian sauce<sup>c</sup>, and others bake—

Come thus, and bring to me thy fellow tribesman,

The rapid, well-ton'd, rustic melody.

We ancient citizens accuse the state;

That when by sea we've fought in your behalf, 680

In our old age we are not fed by you

According to the merit of our deeds,

<sup>b</sup> This invocation is in the true dithyrambic style, and is remarkable for that character of poetical disorder which distinguished these hymns consecrated to Bacchus. The opening line resembles that of the chorus in Shakspeare's Henry V.—

"O for a muse of fire," etc.

<sup>c</sup> A seasoning composed of rich ingredients, with which the *επανθρακίδες*, fishes broiled upon the coals, mentioned in the preceding verse, were dipped. The epithet *λιπαράμυκα*, applied to it by Aristophanes, and proper to dithyrambic compositions, is, as Brunck observes, facetiously made use of in this passage, instead of the simple *λιπαράν*.

But treated harshly, dragg'd to the tribunals;  
 You suffer us to be the laughing-stock  
 Of youthful orators, while we are dumb,  
 And worn to nothing, like disorder'd pipes,  
 Whose only saving Neptune is a club<sup>d</sup>.  
 Muttering with age we stand at the Pnyx stone,  
 Not viewing aught but the dark shade of justice.  
 Meanwhile some stripling, eager to accuse, 690  
 Contracts his words, and rounds his hasty periods<sup>e</sup>;  
 Then tenders him aside insidious questions,  
 Confounding and perplexing this Tithonus;  
 Who, cast in suit, draws in his lips from age,  
 Then to his friends with tears and sobs exclaims,  
 "I go in debt for what had bought my coffin."  
 S.-C. Is it then right thus by the glass to kill<sup>f</sup>

<sup>d</sup> The Scholiast informs us that Neptune was worshipped at Athens under the title of *Ἀσφάλειος*, in order that their navigation might be prosperous. As this deity bears a trident, so these old men, muttering with age, are represented as supporting their feeble steps on clubs before the tribunal at the Pnyx.

<sup>e</sup> Compare Juvenal (Sat. vi. 458).—

— curtum sermone quadrato

Torqueat enthymema.

Aristophanes names the old Athenian Tithonus, who in extreme age is feigned to have been metamorphosed into a grasshopper, a proper emblem of senility, both on account of its bloodless frame (see Anacreon, *εἰς τρίτῃ γα.* 17.), as well as its shrill cry, resembling the old man's voice, which, as Shakspeare so accurately observes in *As you like it*—

Turning again to childish treble, pipes,  
 And whistles in the sound.

<sup>f</sup> Alluding to the forensic clepsydra, or hour-glass, which marked the lapse of time by the efflux of water, and was used in ancient times as a check upon the verbosity of such orators as Marpsias (v. 666.), who were apt to ramble into irrelevant digressions. Of this instrument a very good account, illustrated by a plate, is given in the *Encyclopædia Londinensis*, a part of which the reader may not be displeased to see extracted here. "The Clepsydræ are very ancient instruments; they were invented in Egypt under the Ptolemies; being used chiefly in the winter, as the sun-dials in the summer. But they had two great defects; the one, that the water ran out with a greater or less facility, as the air was more or less dense; the other, that it ran more readily at the beginning than towards the conclusion. Ctesibius of Alexandria obviated the latter of these objections, by adding a continual supply of water, and a waste pipe to take off the superfluous quantity. The clepsydra, in its ancient form of an astronomical instrument, by help of which the equator was divided into twelve equal parts, before the mathematical division of a circle was understood, was deemed of more value than a sun-dial, on account

An old and hoary man, who much hath labour'd  
 With his companions, and hath often wip'd  
 The warm and manly sweat from off his brow, 70C  
 So brave at Marathon in the state's cause?  
 We, who our foes urg'd in that field, are now  
 Ourselves press'd grievously by wicked men,  
 And then condemn'd. What Marpsias shall deny it?  
 For is it right that this man, crook'd by age,  
 Coeval with Thucydides<sup>g</sup>, should perish,  
 Involv'd, as if in Scythian solitude,  
 With this Cephisodemus<sup>h</sup>, legal prater?  
 So that I pitied, and wip'd off my tears  
 To see this old man worried by an archer, 71C  
 Who, when he was indeed Thucydides,  
 By Ceres, scarce had borne the sounding goddess<sup>i</sup>,

of its dividing the hours of the night as well as of the day. It was introduced into Greece by Plato, and into Rome by P. Cornelius Scipio Nasica, about 157 years B. C. Pliny says (lib. xxvii.) that Pompey brought a valuable one among his spoils from the eastern nations; and Cæsar is said to have met with an instrument of this kind in Britain, by the help of which he observed that the summer nights of this climate are shorter than they are in Italy. The use which Pompey made of his instrument was to limit the speeches of the Roman orators; which Cicero alludes to when he says 'latrare ad clepsydrum' (de Orat. iii. xxxiv.) The Egyptians, by this machine, measured the course of the sun; Tycho Brache, in later days, made use of it to measure the motion of the stars, etc.; and Dudley employed the same contrivance in all his maritime observations."

<sup>g</sup> He was the son of Melesias, and rival of Pericles—banished by ostracism in the first year of the lxxxiv. Olympiad. He is mentioned again in the Wasps (v. 947.), and by Plutarch, in his life of Pericles, who declares that he was instigated by the Athenian nobility to oppose that celebrated orator. He was of the ward of Alopece, and brother-in-law to Cimon.

<sup>h</sup> 'Ἡ Σκυθῶν ἐρημία, is a proverbial expression, denoting the extreme of poverty. In this passage Elmsley considers it as a periphrasis for Cephisodemus himself, one of whose ancestors appears to have married a Scythian wife. Kuster interprets the words of the chorus thus: "Is it just that a man bent double with age, like Thucydides, should perish, struggling with excessive poverty?"

<sup>i</sup> τῇν 'Αχαίδαν i. e. Ceres, so named from the clang of cymbals which were used in searching for Proserpine (Catullus Atys. 9.)—

Tympanum tubam Cybelles; tua mater, initia.

Again, v. 21.—

Ubi cymbalum sonat vox, ubi tympana reboant.

The Scholiast gives another reason respecting a vision of Ceres, which appeared to the people of Tanagra, who, when they left their native country, were directed by Ceres appearing in a dream to follow a particular sound, and to build a city wherever

But ten Euathli first had overthrown<sup>k</sup>;  
 Shouted more loudly than three thousand archers,  
 And shot beyond his father's relatives.  
 But since you suffer not old men to sleep,  
 Be it decreed a law, that to an elder  
 Some toothless aged man be an accuser;  
 To youths, the loose and prating son of Clinias<sup>l</sup>.  
 Hereafter, tho' 'tis right to prosecute, 720  
 Let old men mulct the ag'd, and youths the young.

## ACT III. SCENE I.

*Enter DICÆOPOLIS, alone.*

DIC. These are the limits of my market-place—  
 'Tis lawful here for all Peloponnesians  
 To traffick, all Megareans and Bœotians,  
 Selling for me, and not for Lamachus.  
 And I appoint, to regulate the market,  
 These three inspectors, chos'n by lot, and arm'd  
 With thongs from Lepreum<sup>m</sup>—let no sycophant  
 Find entrance here, nor any other man,  
 Who brings ill deeds to light by information<sup>n</sup>. 730

that might cease. They went on, led by the music of cymbals and drums into the territory of Attica, where they erected a temple to *Ceres the resounder*.

<sup>k</sup> Euathlus was the name of an indifferent orator of that time. He is mentioned again by Aristophanes (*Wasps*, v. 590.), where the Scholiast informs us that he was a sycophant, as well as a rhetorician—and spoken of by the comic poets, Plato, in the play of *Pisander*, and Cratinus, in the *Thralles*.

<sup>l</sup> i. e. "When in company with the younger citizens he was as great a debauchee and prater as Alcibiades himself." The same character of this celebrated Athenian is given by Plutarch in his most interesting Life.

<sup>m</sup> This was a city of Elis in Peloponnesus, whence Dicæopolis procures the thongs with which he arms his agoranomi, or market inspectors, to intimate, as the French translator very probably observes, the friendly nature of the alliance which he had formed with the Lacedæmonians. This office was discharged at Rome by the ædiles. Brunck observes that Plautus has latinized this word in his excellent and moral comedy of the Captives, (iv. 2. 43.)—*fecere sibi Ætoli Agoranomum*. The Scholiast adduces other interpretations of the words *ἡμῶντας ἐκ λεπρῶν* one of which denotes the Megareans to have been commonly afflicted with the leprosy.

<sup>n</sup> *φασιανός*, of the same etymology with *συκοφάντης*, from *φαίνω* to show or declare. The Italian translator is very explicit; "phasiano cioè sicofanta o

And I will place, conspicuous in the mart,  
That pillar, near which I confirmed the treaty.

*Enter a MEGAREAN with his Daughters*°.

MEG. Athenian forum, by Megareans lov'd,  
All hail! I swear by friendship's guardian, Jove,  
That like a mother, I have long'd for thee.  
But, O sad daughters of a wretched sire,  
Ascend, if haply you may find a cake.  
Hearken, I pray, and turn your maws to me—  
Will you be sold, or hunger wretchedly?

DAU. Be sold, be sold.

MEG. And I, too, say the same. 740  
For who is so devoid of understanding,  
That he will buy you to his open loss?  
But I have some Megaric artifice;  
For I will dress them up as pigs, and say  
I deal in such commodities:—come place  
These piggish claws around, that you may seem  
To be the offspring of a generous sow.  
I swear by Hermes, if you travel home,  
You will experience famine's worst extremes.  
But place this porker's snout around you too, 750  
And enter afterwards into this sack,  
Taking especial heed to snore and grunt  
With the full utterance of mysterious hogs<sup>p</sup>.

calunniatore." In illustration of the next two lines it should be observed that such as entered upon a treaty, were accustomed to inscribe its conditions on a column erected in the forum.

° To indicate the extreme poverty of the Megareans, and the misery arising from war, Aristophanes introduces a man who brings his daughters to be sold, and for the sake of ridicule, he dresses them like pigs. He uses the Doric dialect, for the Megareans were originally from that country: hence he says *πορτὰν μάδδαν* for *πρὸς τὴν μάζαν*. *χρήδδερ'* for *χρήζετε*, etc. Bergler.

<sup>p</sup> These animals were so named, as they were accustomed to be sacrificed to Ceres in the mysteries. Pliny, in his *Natural History* (viii. 41.), says that young pigs are most proper for sacrifice on the fifth day after their birth, as sheep on the eighth, and calves on the thirtieth. Varro, in the second book of his treatise *de Re Rustica*, informs us that the sacrifice of a pig was of the earliest antiquity, both in confirming treaties of peace, and, among the Etruscans, in solemnizing marriages. One would be almost tempted to imagine that this comic dialogue between the

I now will call on Dicæopolis.

Here, Dicæopolis, wilt buy my pigs?

DIC. (*entering*) A man of Megara?

MEG. We come to market.

DIC. How fare ye?

MEG. Sitting o'er the fire we starve.

DIC. Nay, but, by Jove, an if a pipe be near,  
That were a sweet condition: and what else  
Do the Megareans now?

MEG. Demand you what? 760

The city's great men were deliberating,  
When I departed thence, how we might perish  
By the most quick and miserable end.

DIC. Straight from all troubles you'll be freed—

MEG. Even so.

DIC. What else at Megara! How sells the corn?

MEG. With us, as highly priz'd as are the gods.

DIC. Then bear you salt?

MEG. Have you not our salt-sellers?

DIC. Nor any garlick?

MEG. And what should we have,  
Since in your late invasion, like field mice,  
With stakes you've rooted up the garlick heads? 770

DIC. What bring'st thou then?

MEG. I bring the mystic hogs.

DIC. Well said, produce them.

MEG. They are plump in sooth;  
Suspend them if thou wilt—how fat and fine!

DIC. What kind of thing was this?

MEG. A hog, by Jove.

DIC. What say'st thou? Of what country is this pig?

MEG. Of Megara—or is it not a pig?

DIC. Not as it seems to me.

MEG. Is it not strange?

Behold his incredulity!—he says  
That this is not a pig—but if you will,  
Wager me now some thyme powder'd with salt 780

Megarean and Dicæopolis, respecting the sacrifice of pigs to Venus, was intended to turn the custom into ridicule.

If it is not a very Grecian hog.

DIC. But 'tis of human kind.

MEG. By Diocles,  
'Tis of our kind.—What think'st thou of its nature?  
Say, wilt thou hear them grunt?

DIC. Yes, by the gods.

MEG. Speak quickly, porker—thou lost animal,  
There is no need of silence—soon, by Hermes,  
I'll take thee home.

DAU. Koi, koi.

MEG. Is it a pig?

DIC. Now it appears so, but with five years' growth  
It will become a damsel.

MEG. And be sure,  
She will be like her mother.

DIC. But not yet 790  
Is she prepar'd for sacrifice.

MEG. Why not?

DIC. She has no tail—

MEG. For she is yet a youngling.  
But when a full grown porker, she will have  
A great, thick, red one. But, if you should choose  
To breed this up, she'll be a beauteous pig.

DIC. How kindred is her nature to the other's!

MEG. Yes, for their sire and mother were the same.  
But when the downy hair begins to thicken,  
She'll be a beauteous offering to Venus.

DIC. But this to Venus is no proper victim. 800

MEG. To her alone of all the deities.  
And of these hogs, when roasted on the spit<sup>9</sup>,  
The flesh becomes most sweet.

DIC. And could they now  
Be fed without the mother?

MEG. Yes, by Neptune,

<sup>9</sup> The Scholiast informs us that the Bœotians used the word *ὀφέλδον*, as Aristophanes does here, instead of the usual *ὀβελόν*. From the two preceding answers of the Megarean, we may at least infer that the integrity of animals, offered in sacrifice, was as essential a part of the heathen as of the Jewish ritual.

Without the father too<sup>r</sup>.

DIC. And what food chiefly

Does it devour?

MEG. Whatever you may give—

Ask it yourself.

DIC. Pig, pig!

DAU. Koi, koi.

DIC. Would'st eat

Chick pease?

DAU. Koi, koi, koi.

DIC. What, Phibalean figs<sup>s</sup>?

DAU. Koi, koi.

DIC. Would you devour them too?

D. 2. Koi, koi.

DIC. How sharply you cry out after the figs! 810

Bring, some one from within, figs to my porkets.

Will they eat them? O honour'd Hercules,

Strange how they crunch! from what land come your  
pigs?

They seem like Tragasæans<sup>t</sup>: but not yet

All of the figs have they devour'd—

MEG. 'Tis so,

For I have taken one of them away.

DIC. By Jupiter, but these are noble beasts.

For how much can I buy your porkers? say.

MEG. For one of them, I ask a piece of garlick<sup>u</sup>.

<sup>r</sup> A sneer at the misogynist Euripides, towards whom our poet appears to have cherished a spirit of constant and insatiable hostility.

<sup>s</sup> These figs take their name, according to the Scholiast, from a place either in the Megaric or Attic territory, but it is doubted which: *φίβαλις* denoting a species of dried figs (*ισχάδων ἀπὸ τοῦ ἰσχνάσθαι*), hence the word was applied to men of thin and spare habit.

<sup>t</sup> This may signify either inhabitants of a town named Tragasæ, and mentioned by Stephanus Byzantinus, or be intended simply to denote the voracity of these pig-daughters, from the verb *τρώγω*, *I eat*, 2d aorist *ἔτραγον*. This joke cannot be preserved in a translation. Brunck. The Latin rendering, *Voracia*, conveys but one part of the meaning. The word occurs again in v. 818, but there it is derived from *τράγος*, a goat.

<sup>u</sup> A great proof of the extreme misery to which the Megareans were reduced by the war, during which all commerce with the Athenians was interdicted, that a man should be under the necessity of selling his daughter for a heap of garlick



The other, if you wish, a single chænix                      820  
Of salt will purchase.

DIC.    I will buy them of thee.

Wait there—

MEG.                                      So far, so good.—Oh Mercury  
Patron of traffick, grant me but to sell  
My wife and mother thus!

*Enter a SYCOPHANT.*

SYC.    Man, whence art thou?

MEG. From Megara, pig jobbing.

SYC.    Then will I

Denounce as enemies your hogs and you.

MEG. Comes this decree again, whence first the spring  
Of all our ills arose?

SYC.    This Megarizing  
Shall cost you tears. Wilt not let go the sack?

MEG. O Dicæopolis, I am denounc'd                      830  
By some one.

DIC.    Who is this informer? Ye  
Who rule the market, will ye not drive out  
Of doors these sycophants? without a wick  
How can you bring to light what you have learn'd?

SYC. What! shall I not denounce the enemies?

DIC. You will repent unless you quickly bear  
Your accusations to some other place.

MEG. How great an ill this, in th' Athenian state!

DIC. Cheer up, Megarian—take the price required  
Of salt and garlick for thy pigs—farewell.                      840

MEG. But this is not our custom.

DIC.    Let it fall  
On my own head, if I spoke indiscreetly.

MEG. O pigs, try, even without your father's aid  
To eat the mass with salt, if any give it.                      [*Exit.*]

(σχορόδων τροπαλλίδος), and the other for a chænix (about a pound and a half)  
of salt.

## CHORUS.

The man is blest—have you not heard the issue  
 Of his wise counsel?—sitting in the forum  
 He will enjoy the fruit—and if a Ctesias  
 Enter, or any other sycophant,  
 In silent lamentation shall he sit.  
 No other market cheat shall injure you, 850  
 Nor Prepis stain you with his infamy;  
 Nor in the crowd, Cleonymus molest you;  
 But with unspotted garment shall you pass;  
 Nor should Hyperbolus encounter you,  
 Filling you with satiety of law.  
 Nor should Cratinus\*, walking in the forum,  
 His hair cut in lascivious fashion, meet you,  
 Or that most wretched Artemon, whose muse  
 Glides on so quickly, he whose armpits rank 860  
 Of an offensive goat-like odour smell;  
 Or should again the wicked Pauson view you,  
 Or the Cholargians' shame, Lysistratus,  
 O'erwhelm'd with vices, he who starves and shivers  
 Oftener than thirty days in every month.

## ACT IV. SCENE I.

*Enter a BÆOTIAN, with pipes and various commodities.*

BÆO. By Hercules †, my burden'd shoulder pains me,  
 Lay quietly the pennyroyal down,  
 Ismenias, and you, Theban flutters, here,

\* This Cratinus must not be confounded with the celebrated comic poet of that name, but is to be understood of a noted Athenian, of dissolute manners and habits, who was accustomed to shave his beard in a peculiarly nice fashion, *μᾶ μαχαίρα*, which Photius, in his Lexicon, interprets, *a razor* (*μίαν μαχαίραν τὴν ψαλίδα, Ἀριστοφάνης*). Schutz on the passage observes, "*μία μάχαιρα* est novacula nostra, et opponitur forcibus (quasi duobus cultis compositis) quibus barba tonderi, non autem radi solebat."

† *Ἰττω* Ἡρακλῆς—a mode of adjuration in use among the Thebans, to whom Hercules was an indigenous divinity; *Ἰττω*, says the Scholiast, *ἀντὶ τοῦ Ἰσω*. Compare the well known oath which Virgil places in the mouth of Æneas, (*Æn.* xii. 176.)

"*Esto nunc Sol testis, et hæc mihi terra precanti.*"

With bony pipes swell the dog's fundament.

DIC. A plague upon you, drones—hence from my doors!  
Whence have these curs'd Chæridian bagpipers 870  
Wing'd to my house their melancholy flight?

BÆO. By Iolaus, willingly, O stranger—  
For blowing after me from Thebes, they've strewn  
Upon the ground your pennyroyal flowers.  
But purchase if you please, of what I bear,  
Some of these hens, or four-wing'd grasshoppers.

DIC. O my Bæotian bread-devourer, hail.  
What bring you?

BÆO. All that is thought good among us.  
Mats, lamp-wicks, pennyroyal, marjoram,  
Daws, chickens, coots, wrens, ducks and didappers.

DIC. You come then like a wintry tempest, stor'd 881  
With poultry for the mart.

BÆO. I bear moreover,  
Geese, leverets, foxes, moles, cats, hedgehogs, ferrets,  
With weasels, otters, and Copaic eels\*.

DIC. O thou, who bearest most delightful food  
To men, if thou hast eels, let me salute thee.

BÆO. Most honour'd of Copais' fifty nymphs  
Emerge, that thou may'st gratify this stranger.

DIC. O thou most dear, and of old time desir'd,  
Thou comest wish'd for by the comic choirs, 890  
And dear to Morychus\*. Domestics, bring me

\* *ἰερῖδας*, *ἐνύδρω*, *ἐγγέλει* *Κωπαῖδας*. There is great discrepancy of opinion among the commentators as to the proper names of these various animals enumerated by the Bæotian. Bergler is my authority for rendering *ἰερῖδας*, *ἐνύδριος* (a Bæotic form of *ἐνύδρους*), distinct creatures, the former of the weasel, and the latter of the otter tribe. The eels of the lake Copais in Bæotia were celebrated for their excellence. It is now called *Limne*, and receives the waters of the Cephissus and other rivers. Verse 848, is a parody of a line of Æschylus from the "adjudication of the arms," in which a personage of the drama, speaking of the Nereids who come to the judgment, addresses Thetis thus,

*δέσποινα πεντήκοντα Νηρείδων χορόν.*

Elmsley observes that the *ορνάλιχοι* and *τετραπτερυλλίδες*, mentioned in v. 836, are manifestly birds and quadrupeds, but not domestic fowls and locusts or cicadæ. The Scholiast, on Æschylus, (Agam. 54.) interprets the word *ορνάλιχων* of young birds not yet fledged; see Arnold, *Animadvers. Crit.* c. 35, on the passage.

\* That is, equally dear to comic (*τρυγφικοί*) and tragic poets. The Scholiast,

A chafingdish and fan,—behold, my boys,  
 This admirable eel, which comes but now,  
 To gratify a longing of six years.  
 Address it, O my children.—I, myself,  
 Will, for the stranger's sake, provide you coals.  
 But bring it in, for not in death, would I  
 Be separate from thee, when cook'd with beets<sup>b</sup>.

BÆO. But where will be my recompense for this?

DIC. This you shall give me for my market dues. 900

BÆO. All this will I.

DIC. Come then, for how much say'st thou?

Or wilt thou go, and carry hence thy wares?

BÆO. Whate'er th' Athenians have, but not Bœotians.

DIC. You will then buy anchovies of Phalerum,  
 Or carry earthen wares.

BÆO. Pans or anchovies?

Them we have there. But those which we have not,  
 Such things will I convey in plenty thither.

DIC. I know it, therefore take a sycophant  
 Envelop'd like a vase of earthen ware.

BÆO. Nay by the gods, I should export much gain 910  
 If charg'd with him, as a malicious ape<sup>c</sup>.

DIC. And hither comes Nicarchus, to inform.

on v. 61. of this play, says that Morychus was a man of a luxurious style of living, and one of the ambassadors to the king of Persia. He is mentioned again in *the Wasps*, (506, 1142,) *the Peace*, (1008), and by Plato, the comic writer cited by the Scholiast on *the Clouds*, (110).

<sup>b</sup> Kuster observes that the Greeks were accustomed to serve up eels at table enveloped in beet leaves: but this appears doubtful. Suidas, citing this passage of Aristophanes, says that it was customary to dress them with beet in order that they might taste the sweeter. These two verses are a parody upon Euripides, (*Alceste*, v. 374-5.), where Admetus addresses his wife in those tender words,

μηδὲ γὰρ θανάων ποτε  
 σοῦ χωρὶς εἶην, τῆς μόνης πιστῆς ἐμοί.

<sup>c</sup> This adjuration, which is inaccurately rendered by the French translator *par Jupiter* (*vai τῷ σιῶ*), is expressed in the Bœotic dialect for *νῆ τῷ θεῷ*, meaning Amphion and Zethus, the tutelary deities of the country. A Lacedæmonian would swear in this form (as in *the Peace*, 214. and *the Lysistrata*, 86.) by Castor and Pollux; an Attic female by Ceres and Proserpine (*Eccles*. 155.) In the remainder of these lines, the Bœotian refers ironically to the sycophant, whom if he bore on his shoulders and sold as an ape, he would be a considerable gainer.

BÆO. In stature he is quite diminutive ;

DIC. But altogether bad.

*Enter* NICARCHUS.

NIC. Whose are these burdens ?

BÆO. They're mine from Thebes—bear witness Jupiter !

NIC. Then I'll denounce them as the enemy's.

BÆO. What evil have the birds done, that thou raisest  
Battle and war against them ?

NIC. Nay, I will  
Inform against thee too.

BÆO. But for what wrong ?

NIC. I'll tell thee, for the sake of the bystanders : 920  
Thou bringest in wicks from the enemy.

DIC. And wilt thou then inform of candle-wicks ?

NIC. Yes, for one might burn down the arsenal.

DIC. A wick consume the dock ?

NIC. I think so.

DIC. How ?

NIC. Should some Bœotian fix it to a beetle,  
And send it blazing into th' arsenal,  
Urg'd by strong Boreas through a watercourse,  
Then if but once the fire attack the ships,  
Straight would they blaze<sup>d</sup>.

DIC. O thou most execrable !  
Will candle-wicks and insects make them blaze ? 930

NIC. Yes, I maintain it.

DIC. Seize, and stop his mouth.  
Give me some straw, that, like an earthen vase,  
He may be borne, nor broken in the carriage.

CHO. Bind the goods firmly round the stranger, friend,  
That in conveying him it may not break.

DIC. This shall be my care, since it utters forth  
A sound, as if it crackled in the fire—  
Even by the gods abhorr'd.

<sup>d</sup> *σελαγοῖντ' ἀν εὐθύς*. This is Pierson's excellent emendation for the common reading, *σελαγοῖντ' ἀν αἱ νῆες* ; which, being the Ionic form of the nominative plural *νῆες*, would not be admissible here—to say nothing of the insipid tautology : *ἀν εὐθύς* is the reading adopted also by Invernizius, and is undoubtedly the true one.

**CHO.** How will he e'er  
Make use of it?

Dic. 'Twill be to him a vessel  
 Expedient for all purposes—a cup  
 Of mischiefs—mortar full of litigation—  
 A lamp to show the guilty—and a chalice  
 That shall confound things.

CHO. How then can one trust  
To such a vessel's use, that through the house  
Is always crackling so?

Dic. 'Tis strong, my friend,  
So that it never could be broken, if  
Head downwards 'twere suspended by the feet.

CHO. Thou hast it well arrang'd now.

Всё. I'm about  
To harvest up my wares<sup>e</sup>.

CHO. O best of strangers,  
Assist in bundling up, and having seiz'd 950  
This fellow, throw him where thou wilt, for sure  
To every place thou'lt bear a sycophant.

DIC. With difficulty have I bound the wretch.—  
Take up the vase, and bear it, O Bœotian.

BÆO. Go, bend thy callous back, Ismenicus<sup>f</sup>,  
And take good caution how you carry it.

DIC. 'Tis no great good that thou wilt bear—but still,  
This gain the burden will confer on thee,  
A blest immunity from sycophants<sup>5</sup>.

*Enter a valet of LAMACHUS.*

VAL. Ho, Dicæopolis !

Who is't?—why call'st me? 960

VAL. Why? Lamachus prays thee to lend this drachma

\* μέλλω γέ τοι θεριῖδεν for the common form θερίζειν. So the French translator—"Je vais maintenant ramasser ma petite récolte." Elmsley, however, remarks on this passage—"hæc verba non satis intelligo. Grammaticorum interpretationes parum ad rem sunt. θεριῖδεν pro εὖ πράττειν dictum videtur." Suidas interprets the word as a metaphor from the reapers making up their sheaves.

f i. e. Boeotian; so named from the river Ismenus, flowing near Thebes, and falling into the Euripus.

\* "E sarai avventurato per rispetto de calunniatori."—*Italian translation.*

For the libation feast<sup>h</sup>, to purchase thrushes ;  
And two besides for the Copaic eel.

DIC. Who is this Lamachus that asks an eel ?

VAL. That dreadful, that undaunted man, who shakes  
His gorgon buckler and three shadowy crests<sup>i</sup>.

DIC. Not I, by Jove, should he give me his shield.  
But let him shake his crests at the salt pickle.

Should he be troublesome, I'll call to aid

The agoranomi, and, taking on me

970

This burden, I will enter on the wings

Of thrushes and of blackbirds<sup>k</sup>.

CHO. Thou behold'st,

O city, this most wise and prudent man :

Here, having made a treaty for himself,

He trafficks in all kinds of merchandise.

Some for his household use, and tepid food

To gorge his palate, all good things which trade

Grants in profusion here—never will I

Entertain war as a domestic guest,

Nor shall he e'er, on social couch reclin'd,

980

With me recite th' Harmodian melody<sup>l</sup> ;

Since he is like a man by wine inflam'd,

Who in his hours of wassail, rushing out,

O'erturns, confounds our full prosperity,

<sup>h</sup> Εἰς τοὺς Χόας. The Scholiast gives a long account of this solemnity, which was instituted during the celebration of the Lenæan festival, by Pandion, king of Athens, to whom Orestes had fled for refuge after the murder of his mother Clytæmnestra. It was customary for the guests to eat and drink in profound silence, holding no communication with each other. The χοή was also a measure of liquids, containing about six pints.

<sup>i</sup> These two lines are parodied from Æschylus (vii. ad Theb. 384.), who, describing the mad boaster Tydeus, says—

τοιαῦτ' ἄντων, τρεῖς κατασκίους λόφους, Σέλει.

<sup>k</sup> These lines, according to the Scholiast, are imitated from some metrical composition of the time, probably sung at banquets.

<sup>l</sup> This was a scolion which the Athenians were accustomed to sing at their feasts in honour of Harmodius, who, together with Aristogiton, freed their country from the tyranny of the Pisistratidæ. This song, beginning with the line

ἐν μύρτον κλαδί τὸ ξίφος φορήσω,

is of a highly animated and poetical character, and has been preserved by Athenæus in the fourth book of his *Deipnosophistæ*.

And fights against us, tho' we challenge him  
 With frequent invitations—"drink, recline,  
 Accept this friendly cup"—so much the more  
 He fir'd the stakes, and from the vines pour'd out  
 With violence the wine. Then he assum'd  
 His spirits for the feast; and, as a proof 990  
 Of his luxurious life, out of the doors  
 He cast these feathers forth.

DIC. O Peace, companion  
 Of the dear Graces and the Cyprian queen,  
 How little knew I thy fair countenance!  
 O may some love bring me and thee together,  
 As he is painted with his flowery crown!  
 Or haply think'st thou that I am too old?  
 But being join'd with thee in fellowship,  
 I think I yet could add three blessings to thee;  
 First, to drive in a lengthen'd row of vines, 1000  
 Then near it plant young progenies of figs;  
 And thirdly, aged as I be, a vineyard,  
 With olive trees encircling the whole space;  
 So that from them both you and I may be  
 Anointed at the new moon's festivals.

HER. All people, hear—and at the trumpet's blast  
 Drink the libations with your country's rites;  
 And he who first exhausts them shall receive  
 The sack of Ctesiphon<sup>m</sup>.

DIC. O boys, O women,  
 What do ye? hear ye not the herald's voice? 1010  
 Boil, bake, turn, drag away the hares, and weave  
 The chaplets quickly—bring the spits that I  
 May stretch the thrushes on them.

<sup>m</sup> An ironical allusion to the huge size of Ctesiphon, who is described by the Scholiast as *παχὺς καὶ προγάστωρ*. At the libation feast they drank by the sound of a trumpet, and a sack was given as a prize to the victorious drinker (Dicaeopolis in this comedy.) According to Timæus (quoted by Athenæus) Dionysius the tyrant offered a golden crown to him who should first drink off the required measure, and Xenocrates the philosopher was the winner. The Choan feast was celebrated on the thirteenth of the month Anthesterion, answering to our February, according to Philochorus, quoted by the Scholiast on v. 1040. The manner of celebrating the feast is described in v. 964, etc.



**Go and lament elsewhere.**

**For the Phylasian Dercetes, anoint** 1030

- HUS. Ah! wretched me  
For my laborious beeves.
- CHO. The man hath found  
Some profit in his treaties, which to all 1040  
He will not, as it seems, communicate.
- DIC. With honey sprinkle thou the tripe, and roast  
The cuttle-fish.
- CHO. Hear you his lofty voice?
- DIC. Come fry the eels.
- CHO. Me you will slay with famine,  
The neighbours with fat odour, bawling thus.
- DIC. Dress these, and give them the rich golden hue.

*Enter a BRIDESMAN.*

- BRI. Ho! Dicæopolis.
- DIC. Who's this? who's this?
- BRI. A certain bridesman from the nuptial feast  
Sends you these meats.
- DIC. Well done, whoe'er he was.
- BRI. He prays thee to infuse, for the meat's sake, 1050  
Into this alabaster box, one cup  
Of peace, that he in dalliance may consume  
His hours at home, and not go forth to fight.
- DIC. Hence with the meat, and give it not to me—  
I would not pour it for ten thousand drachmas.—  
But who is she? [*Pointing to the bridesman's wife.*]
- BRI. The marriage president,  
Who from the bride a word would fain impart  
To you alone.
- DIC. What say'st thou? O ye gods,  
What an absurd request! that she should ask me  
With importunity to keep at home 1060  
Her husband's amorous propensities;  
Come, bring the treaties hither, that to her  
Alone, a woman, and for war unfit,  
I may impart them—hither bring, O woman,  
The ointment box—know you with what intent?  
Enjoin the bride that, when they raise recruits,



DIC.

What is't?

M. 2.

To supper<sup>P</sup>

Haste, but first bring the chest and the libation,  
 For Bacchus' priest invites you to his banquet.  
 But haste, for thou hast long delay'd the supper, 1090  
 And all the rest is now in readiness :  
 The couches, tables, cushions, carpets, wreaths,  
 Myrrh, sweetmeats, courtezans, cakes at the mill  
 Not ground, and wafers mix'd with sesamum,  
 Fair dancers, and the sweet Harmodian strain—  
 But use your quickest haste.

LAM.

Ill-fated me !

DIC. Thou'st cut a mighty gorgon on thy shield.

Hasten, and some one get the supper ready.

LAM. Boy, boy, bring here to me my wooden knapsack.

DIC. Boy, boy, bring hither to me my canteen. 1100

LAM. Salt mix'd with thyme, and onions bring me, boy.

DIC. Bring me some fish, for onions I abhor.

LAM. Boy, bring me on a fig-leaf some rank pickle.

DIC. Brink me a fig-leaf, too, I'll cook it there.

LAM. Place here the plumes that are upon my helm.

DIC. Bring thou to me the ring-doves and the thrushes.

LAM. How beautiful and white this ostrich feather !

DIC. How fair and yellow is the ring-dove's flesh !

LAM. Bring out the crest-case for my triple plume.

DIC. And give to me a basin of hare's flesh. 1110

LAM. But worms crinivorous have eat my crests.

DIC. I before supper will the pudding eat.

LAM. Man, cease to ridicule my panoply.

DIC. Man, wilt not cast an eye upon the thrushes ?

LAM. Man, wilt thou not address thy speech to me ?

<sup>P</sup> This speech of the herald, as the French translator well observes, is a favourable specimen of the beauty of style and richness of expression for which Aristophanes is so remarkable. The constant recurrence of the letter A, that vowel being the first expression which nature dedicates to pleasure, is very significant of the joy and gayety which are the soul of festivity. In the remainder of this scene, Lamachus sets before us, in the directions which he gives to his valet, all the dress and component articles of military equipage—his gloomy appearance and manner, contrasted with the sprightliness of Dicæopolis, must have furnished a very agreeable entertainment to an Athenian audience.

DIC. No, but the boy and I debate long since ;  
 Will you defer the bet to Lamachus—  
 Which is the sweeter food, locusts or thrushes ?

LAM. Fie, how you banter !

DIC. He prefers the locusts.

LAM. Boy, boy, take down my lance and bring it hither. 1120

DIC. Boy, boy, take down and bring the pudding hither.

LAM. Come, let me draw the covering off the spear—  
 Boy, hold it firmly.

DIC. Hold this, too, my boy.

LAM. Boy, bring the table to support my buckler.

DIC. And bring me my supporters, the bak'd loaves.

LAM. Here bring the gorgon circle of my shield.

DIC. And let me have a cake round as a cheese.

LAM. Will not this cause broad laughter to mankind ?

DIC. Is not this cake then sweet to mortal taste ?

LAM. Pour oil, you, boy, upon my shield's brass knob. 1130  
 I see an old man skulking off with fear.

DIC. And honey.—There, too, is an old man plain,  
 Ordering gorgasian Lamachus to weep.

LAM. Bring hither, boy, my breastplate for the war.

DIC. Boy, bring me my libation breastplate too.

LAM. With this I'll harm myself against the foe.

DIC. And I with this against my fellow-drinkers.

LAM. O boy, attach the leathers to my shield ;  
 Myself the wicker basket will sustain.

DIC. Boy, to my wicker chest the supper bind. 1140

LAM. Take up the buckler, boy, and go thy way.

DIC. Myself will bear the cloak, and straight depart.

LAM. It snows—strange things, these wintry expeditions !

DIC. Take up the feast—convivial matters these.

CHO. Go to the field rejoicing.—How unlike  
 The several paths you tread ! he crown'd with chaplets  
 At Bacchanalian revels—while with cold  
 Shuddering you keep your watch ; he sleeps meanwhile  
 With a most lovely damsel, and wears out  
 His time in dalliance.

S.-C. 1. This Antimachus, 1150  
 Historian, lyric poet, him who drops

His calumnies on all<sup>9</sup>, may Jove confound!  
 (To sum the wish up in one simple word)  
 Who, caterer at the Lenæan feasts,  
 Sent off unhappy me without my supper:  
 Him may I see eager for cuttle-fish,  
 Which lying on the table, hissing hot,  
 And served with salt, provokes his appetite;  
 Then, when in act to take it, let him be  
 Prevented by a thievish cur, who flies 1160  
 With the stol'n dish away.

S.-C. 2. This is one evil  
 I wish him: and the next, a nightly woe:  
 For, as he walks home from the riding school,  
 Sick with quotidian fever, may some wretch,  
 With liquor-heated brain, like mad Orestes,  
 Batter his head; then, feeling for a stone  
 In darkness, fill his hand with recent mud,  
 And, hurling, miss his mark, but strike Cratinus.

## ACT V. SCENE I.

*Enter a SERVANT of LAMACHUS.*

SER. Domestics of the house of Lamachus,  
 Some water, water in a pipkin warm, 1170  
 Your linen rags and cerecloths, too, prepare,  
 Some wool unwash'd, and bandage for the ancle—  
 A man, in leaping o'er a ditch, has been  
 Hurt by a stake, and, bending back his ancle,  
 Hath dislocated it—his head he broke  
 Falling upon a stone, and from his shield  
 Batter'd the gorgon—while the mighty crest

<sup>9</sup> This Antimachus was an historian of that time, who, from his slanderous disposition, received, by a paranomasia, the title of *son of Psecas*, or *drop*. According to the Scholiast he caused a decree to be passed, forbidding comic poets to introduce persons on the stage by their real names. It is said by some, that being a good poet, he was in the habit of furnishing the usual equipments to the actors, which, as Choragus, it became his office to supply, in a sparing and insufficient manner.

Of this vain boaster fallen upon the rocks,  
 He spoke a mournful strain—"O glorious sight,  
 Now for the last time seen, I quit your ray, 1180  
 Together with my life." This having said,  
 He rises from the gutter, and some thieves  
 Encountering in their flight, with his bold spear  
 He drives and thrusts them forward.—Lo! himself—  
 Open the door.

*Enter LAMACHUS, out of breath.*

LAM. Attatai, attatai,  
 These sharp cold pangs! unhappy that I am;  
 I perish, wounded by a hostile spear—  
 And that's a lamentable grief to me;  
 For, if beheld by Dicæopolis,  
 How my calamities will be derided! 1190

*Enter DICÆOPOLIS, as not perceiving LAMACHUS, addressing  
 two COURTEZANS.*

DIC. Attatæ, attalattatæ! those breasts  
 Swelling with quinces' hard protuberance!  
 Enfold me, beauties, with a wanton kiss;  
 For I have swallow'd my libation first.  
 LAM. O wretched chance of woes! O painful wounds!  
 DIC. All hail, knight Lamachus!  
 LAM. O wretched me!  
 DIC. I labour too with grief.  
 LAM. Why mock'st thou me?  
 DIC. Why dost thou bite me?  
 LAM. What a heavy cost  
 Of war have I sustain'd!  
 DIC. Has any one  
 His reckoning paid at the libation feast? 1200  
 LAM. O pæon, pæon!  
 DIC. But this present day  
 We hold not the Pæonian festival<sup>r</sup>.

<sup>r</sup> This was a feast held at Athens in honour of Apollo Pæan, the god of medicine.

LAM. Support my legs, O friends!

DIC. And you, my dears,  
Hold me in the same way.

LAM. Struck by a stone,  
My dizzy head turns round, as with vertigo.

DIC. And fain would I upon the bed recline,  
Urg'd to the deed of darkness.

LAM. Carry me  
To seek the healing aid of Pittalus.

DIC. Bear me before the judges. Where's the king?  
Restore my bottle.

LAM. An afflicting spear 1210  
Strikes through my bones.

DIC. Behold this empty jug—  
Hurrah, victorious\*!

CHO. And hurrah again,  
Triumphant old man, since thou callest out.

\* *τήνελλα καλλίνικος*. This word (*τήνελλα*), as the Scholiast informs us, was invented by Archilochus, in imitation of the sound of the flute. The hymn composed by that poet in honour of Hercules, and consisting of three strophes, began thus:

*Τήνελλα καλλίνικε, χαῖρ' ἀναξ,  
'Εράκλειε, αὐτός τε καὶ Ἰόλαος,  
Αἰχμητὰ δύνω.*

See the opening of Pindar's ninth Olympic ode, and the Scholiast on *the Birds* (v. 1760.)

Having concluded my remarks on such passages of this very amusing comedy as appeared to stand in greatest need of illustration, I cannot refrain from adding, by way of epilogue, a few judicious observations of M. l'Abbé Vatry, quoted by the French translator, in his *Examen des Acharniens*. His words are as follow:

“Les poètes de la vieille comédie ne prirent point leurs sujets dans la vie ordinaire des hommes; ils voulurent surprendre leurs spectateurs par la nouveauté et par la bizarrerie de leurs fictions; ils se firent un mérite de tirer des fonds les plus frivoles en apparence, de quoi charmer et instruire même leurs concitoyens, et surpasser leurs rivaux.” The Translator then continues—“Les Acharniens eviennent singulièrement à l'appui de cette proposition. Aristophane y supposa qu'un simple bourgeois fait seul un traité particulier avec ses ennemis, qui mettent tout à feu et à sang, et qui ravagent toutes les campagnes. Il suppose en outre qu'en vertu de ce traité, ce bourgeois jouit de tous les avantages de commerce, vit dans l'abondance de toutes choses (*ἐν πᾶσι βολίτοις*, v. 990.) et n'est uniquement occupé que de plaisirs et de festins, tandis que concitoyens sont en proie à toutes les horreurs de



DIC. Pure wine, moreover, pour'd into the cup,

I at a single draught have swallow'd down.

CHO. Hurrah, thou generous man—go take thy bottle.

la guerre, et réduits aux privations de tous les genres. Voila constamment une fiction très absurde en elle même ; on conviendra cependant que l'in vraisemblance de cette supposition ne nuit nullement au plaisir que peut causer la piece, et à l'intérêt qu'elle inspire. Il ne s'agit dans cette comédie que de faire contraster les avantages de la paix avec les malheurs de la guerre.—C'est précisément ce qui donne lieu aux situations et aux scènes comiques dont cette piece est remplie. Le poëte s'est d'ailleurs astreint aux trois unités de temps, de lieu, et d'action." Speaking of the unbridled license with which the Bacchanalian feasts were celebrated; and which caused their abolition in Rome\*, he observes very truly—"Tout auteur, comique surtout, même avec le dessein de ramener à l'ordre par de bons conseils, cette liberté effrénée, pouvoit it s'empêcher de perbre le langage du moment, et de souiller souvent son style dans la fange de ces voluptés grossières et révoltantes, qui seules étoient capables d'atteindre des âmes avilies et blazées par l'excès et l'abus de la liberté ?"

Nor can I refrain from laying before my readers the eloquent eulogium upon Aristophanes, with which Invernizius commences the Proœmium to his edition of our poet—"Acerrimi vir ingenii Aristophanes, doctissimus ac festivissimus Poeta, cujus eloquentia aculeis, aculei gravitate atque elegantia redundant, maximos semper habuit suæ laudis præcones, ut merito ab omnibus principes inter poetas numeretur. Tanti autem Tullius, ne de ceteris dicam, eum facit, ut in *Oratore* solo ejus testimonio Periclem optimum oratorem fuisse dicat. *Istorum enim*, inquit, *judicio si solum illud est atticum, ne Pericles quidem dixit attice, cui primæ sine controversiâ defererentur, Qui si tenui genere uteretur, numquam ab Aristophane poeta fulgurare, tonare, permiscere Græciam dictus esset. Ipsumque Tullium censeo, in secundo de Oratore potissimum Aristophanem significare, ubi ridicula et salsa Atticorum commendat. Idemque in secundo de Legibus Aristophanem poetam lepidissimum veteris Comædiæ nuncupat.*

Elegantissimis Comœdiis igitur me gaudeo aliquam opem tulisse : quæ quo magis ornatæ prodeunt, eo facilius intelligitur, quantum vilescent Comœdiæ nostræ, si cum iis conferantur. Tantum enim ex Comœdiæ, quibus feminæ atque infantes nostris in theatris mirificè delectantur, absunt ab optimâ Comœdiarum ratione, ut mirum sit, nondum ingenium nostrum ne exemplo quidem Græcarum Comœdiarum commoveri atque excitari potuisse. ut aliquid hoc quoque in genere bonum, ac dignum aliquâ laude tentaret. Neque exempla modo, sed præcepta despiciamus. Quare, etsi vir ille summus Aristoteles, ut cetera poematum genera, ita quoque Comœdiam *ῥυθμῷ καὶ μέλει καὶ ἀρμονίᾳ* vestiri debere doceat, eandemque ostendat, constare sibi non posse, nisi *ῥυθμῷ καὶ μέλει καὶ μέτρῳ* exornentur, hoc tamen omnia in Comœdiis nostris æquo animo deesse sinimus, in quibus, quod mirum est,

\* See Hispala's account of these rites detailed in the thirty-ninth book of Livy's Roman History, cap. 13.

DIC. Come, follow, shouting the triumphant strain.

CHO. Yes, we will follow—and our song shall be,  
Thou with the sack, thy prize of victory !

ita erramus, ut ad extremum eæ vix satyrarum nomine sine versu ac sine ornamentis dignæ sint; ex quibus nulli fluunt fructus, qui uberrimi ex Comœdiâ debent in hominum societate manare. Ita miserè in theatro plaudimus et Comœdiis, in queis frustra præcepta requires, et quibusdam desperatis poematum generibus, quibus non modo gravitas sententiarum, verborum splendor, ceterique ornatus, sed nomen ipsum deest."



**THE WASPS.**

## DRAMATIS PERSONÆ.

SOSIAS,  
XANTHIAS, } *domestics of Bdelycleon.*

BDELYCLEON.

PHILOCLEON.

CHORUS OF OLD MEN, *habited as wasps.*

BOYS, (*three children of Carcinus, dressed as crabs.*)

A DOG, (*an accuser.*)

A DENOUNCER.

EURIPIDES.

A BAKER.

A DOOR KEEPER.

*The Scene lies at Athens, in the house of Philocleon.*

## PRELIMINARY OBSERVATIONS

UPON

## THE WASPS.

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THIS COMEDY WAS PERFORMED IN THE NINTH YEAR OF THE PELOPONNESIAN WAR, UNDER THE ARCHON AMINIAS, AT THE LENÆAN FEASTS, THE SECOND YEAR OF THE LXXXVII. OLYMPIAD. FOR THIS DATE WE HAVE THE AUTHORITY OF THE ANCIENT GREEK HYPOTHESIS, OF A SCHOLIAST, AND OF ARISTOPHANES HIMSELF IN A DISCOURSE OF THE CHORUS TO THE SPECTATORS.

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THIS comedy is a satire upon the passion of the Athenians for courts of justice. Never was lesson more usefully given than this, and in a manner more likely to produce the happiest effects, but unfortunately it came too late. The passion was inveterate; the object might be changed, but it could not be rooted out. This is proved by the fatal example of Philocleon. The wisdom, the honour, and prudence of the son, were not able to extinguish a feeling which rendered the father contemptible to persons of integrity, and the sport of a vile populace. This son, worthy of the highest praise, endeavours to divert his father from the love of courts, and to inspire him with another passion. He succeeds but too well. The father enters the new course of life opened to him, he carries thither his excesses, and all the follies which distinguished his former tastes; he even preserves the same tone and expression, and his passion in changing the name, still retains enough of its character to make the forensic propensity even more odious and ridiculous. This method, chosen by the son to cure his father of the mania, is shown by an inimitable satire against the folly of magistrates and people, who, without embarrassing themselves with the consequences of a war which threatened the ruin of the state, were only occupied in courts and judgments. Upon this piece, Racine has founded his amusing comedy of *Les Plaideurs*, the only one he wrote; but he had many difficulties to struggle with, nor was it possible to render it so agreeable to the French thea-

tre as the original was to the Greeks ; the ancient comedy being far more personal in its application than the modern, on account of the liberty allowed to the writers of that period of identifying their masks with living characters, which could not but be extremely agreeable to the malignity of the most scandalizing people that ever existed, causing them infinite diversion at the expense of their most eminent men. Such a subject as this could only be treated properly by an author endued with the spirit and *vis* of an Aristophanes, and who could boast, like him, of having levelled to the earth a Cleon, the most dangerous and formidable of the Athenians, before he would be able to assume sufficient courage to turn the whole body of the republic into ridicule.

# THE WASPS.

## ACT I. SCENE I.

SOSIAS and XANTHIAS are discovered lying at the door of  
BDELYCLEON, weighed down by sleep.

Sos. What art about, O ill-starr'd Xanthias!

XAN. I'm learning to sleep out the nightly watch<sup>a</sup>.

Sos. Truly thou ow'st thy sides some evil turn.

Art then aware what monster thou art keeping?

XAN. I know it—but I fain would sleep awhile.

Sos. Hazard a nap then, since a sweet sensation

Down my lips too is pour'd.

XAN. In truth thou'rt mad,  
Or ravest in the Corybantian style<sup>b</sup>.

<sup>a</sup> In the opening of this comedy, which is considered one of the least generally interesting of our author's productions, although the character of Philocleon is drawn with genuine comic spirit; Xanthias, a domestic slave belonging to Philocleon, wearied with guarding his master's father, in company with Sosias, appears on the stage with eyes half closed, and slumbering through fatigue. Compare the similar exordium of the Agamemnon of Æschylus, where the guard who is watching for the fires kindled to announce the return of the Grecian chief, entreats the gods to grant him *φρουρᾶς ἐρείας ἀπαλλαγὴν*, and employs the intervals of his laborious and dog-like occupation in weeping for the calamities of his master's house.

<sup>b</sup> ἀλλ' ἢ παραφρονεῖς ἐρεὼν ἢ Κορυβαντιᾶς. This line is given in most editions interrogatively—and so the French translator, "Radotes tu, ou veux tu te donner les airs de Corybante?" I have preferred to follow Bekker, who renders it affirmatively, which appears to me more simple; Brunck says *ἐρεὼν quaso, sodas amato, semper est in interrogatione*—which positive assertion is, in this case, contradicted by the Latin version—"Profecto insanis, aut Corybantum more furere incipis." In the following verse, the slumber sent from Bacchus is expressed by *ὕπνος μ' ἔχει τις ἐκ Σαβαζίου* on which the Scholiast remarks, that *Sabasius* is the Thracian name of the slumber-giving deity, and Bergler observes that *Sosias* is to be



Sos. Not I—but slumber sent from Bacchus holds me.

XAN. Thou then dost worship the same god with me ; 10  
For lately nodding slumber, like a Mede,  
Hath o'er my eyelids press'd with adverse power,  
And I have just beheld a wondrous dream.

Sos. I too ; such as in truth not e'er before.  
But thou relate thine first.

XAN. There seem'd an eagle  
Of monstrous size, flying towards the forum,  
Which in its talons bore a brazen shield  
That it had snatch'd up to the distant heaven,  
And which Cleonymus soon cast away.

Sos. Then like a riddle is Cleonymus<sup>c</sup>. 20  
But how, as some one of the guests may ask,  
Could the same beast in earth, as in the sky,  
And in the ocean, cast his shield away ?

XAN. Ah me ! what evil will befall me then,  
Who've such a vision seen ?

Sos. Regard it not ;  
For, by the gods, nought dreadful will befall.

XAN. 'Tis strange a man should cast away his arms.  
But now tell thine in turn.

Sos. A great one 'tis ;  
Regarding the whole vessel of the state.

XAN. Tell now the very keel of the affair<sup>d</sup>. 30

imagined sitting in slumber, now raising and now depressing his head (*νυστακ τῆς ὕπνου*.) Cicero, in his second book of laws, speaks of Sabazius as one of the new gods whom our poet unceremoniously ejects from the state—the comedy to which Cicero alludes is not now extant. In the twelfth verse Xanthias observes that nodding slumber sits on his eyelids like a Mede, alluding to the constant hostility which existed between the Persians and Greeks. The Scholiast on v. 9. calls this slumber *βάρβαρος καὶ σκληρὸς ὕπνος* compare the *Lysistrata*, v. 388. : *χω τυμπανισμὸς χοὶ πυκνοὶ Σαβαζιοὶ*.

<sup>c</sup> οὐδὲν ἄρα γρίφον διαφέρει Κλεώνυμος. The word γρίφος properly denotes a fishing-net, *nassa piscatoria*—hence, by an obvious metaphor, it signifies an enigma, which puzzles or entangles those who attempt its solution. Another name was *παροίμιον ζήτημα*, as being proposed to the guests at entertainments, by way of amusement. This pretended vision of the eagle snatching away the shield to heaven, is a satirical blow aimed at Cleonymus, *ρίψασπις*, lampooned for his cowardice in the *Acharnians* (v. 352.), the *Peace* (v. 1152.), and particularly in that most festive chorus of the *Birds* (v. 1470, sqq.)

<sup>d</sup> τὴν τρόπιν τοῦ πράγματος. Xanthias here persists in the metaphor taken

Sos. In my first dream, assembled in the Pnyx,  
Together sitting, there appear'd some sheep,  
Having their crooks and threadbare cloaks\*—then  
straight

An all-devouring whale methought address'd  
The sheep, with voice of an inflated sow.

XAN. Ah me!

Sos. Why, what's the matter?

XAN. Cease, cease, speak not.  
This dream smells vilely of corrupted hides.

Sos. The odious monster then took scales and weigh'd  
The bullock's fat.

XAN. Ah, wretched me! he wishes  
To separate the people.

Sos. Now Theorus 40  
Appear'd to me upon the ground to sit,  
Nearer than she, bearing a raven's head;  
Then Alcibiades said lisping<sup>f</sup>,  
"Thee'st thou?—Theolus has a raven's head."

from a ship, which he had begun to use in the preceding line. Compare Æschylus (vii. ad Theb. v. 2, 3.)—

ὅστις φυλάσσει πᾶρος ἐν πύμνῃ πόλεως  
οἶακα νομῶν.

The comparison of a state to a vessel at sea is very common with the ancient poets. Perhaps the best sustained allegory of this kind is that in Horace's graphic ode (I. xiv.)—

"O Navis, referent in mare te novi  
Fluctus, etc."

\* This speech of Sosias contains a severe satire upon his old enemy Cleon, for his rapacious disposition, and the various stratagems which he constantly made use of for the purpose of acquiring gain. He likewise censures the Athenians, as Horace does the Romans of his time, on account of their fondness for money (τὸ προβατώδες), (et ingenium peculium, see Horat. ad Pison. 330.)—

— an hæc animos ærugo et cura peculi  
Quum semel imbuerit, speramus carmina fingi  
Posse linenda cedro, et levi servanda cupressu?

<sup>f</sup> This passage is particularly noticed by Plutarch in his life of that illustrious Athenian, as well as some verses of Archippus, who affirms that Alcibiades bent his neck and lisped in imitation of his father. Clinias—Kolax (v. 45.) is mispronounced by him for κόραξ, since a lisping Athenian would confuse the λ and ρ. This change of consonants also agrees with the character of Theorus, which was that of a mean flatterer, as appears from two lines of the chorus (418, 19.)

XAN. This rightly Alcibiades lisp'd out.

Sos. Was not that strange, Theorus made a crow?

XAN. By no means, but quite proper.

Sos.

How so?

XAN.

How?

Being a man, he straight became a crow.

And might it not then clearly be conjectur'd,

That, taken from us, to the crows he'll go?

50

Sos. Would I not with two oboli requite

The gift thus wisely to interpret dreams?

XAN. Now let me speak a word to the spectators,

Suggesting to them first this short advice,

To look for nothing very great from us—

From Megara not any stolen jests<sup>ε</sup>;

For we have neither slaves who cast about

To the spectators nuts from a rush basket<sup>h</sup>;

Nor Hercules, defrauded of his supper;

60

Nor saucily lampoon'd Euripides.

Nor if by fortune's favour Cleon shine

Again, will we, like salad, mince him up.

But yet our subject is a witty one,

Though to your wisdom not indeed superior,

Yet wiser than insipient comedy;

For this our lord is he that sleeps above,

In all his vastness, underneath the roof.

He hath commanded us to guard his father,

Constraining him from issuing out of doors,

<sup>ε</sup> Aristophanes, according to Fl. Christianus, seems to inveigh against certain foolish and loquacious poets of Megara, where, according to Aristotle (Poet. c. 3.), the rude and licentious old comedy originated. The Scholiast quotes the following line from Eupolis (Προσπαλιός) in confirmation of this character given them by the great dramatic critic—

τὸ σκῶμμι' ἀσελγὲς καὶ Μεγαρικὸν σφόδρα.

<sup>h</sup> The comic poets, as Brunck observes, for the sake of exciting laughter and conciliating the favour of the audience, were in the habit of causing nuts and sweetmeats to be scattered to the audience by one of the actors, a practice censured by Plutus, in the comedy of that name (v. 797.), as foolish, and unbecoming the comic poet (οὐ πρεπῶδες τῷ διδασκάλῳ.) The traditional voraciousness of Hercules also presented a fund of unceasing merriment on the Athenian stage, of which several examples occur in Aristophanes.

Who labours under a strange malady, 70  
 That none can understand, or even guess,  
 Unless we tell you what it is—do you  
 Conjecture, if you don't believe our words.  
 Now this Amyntas, son of Pronapus,  
 Calls it the love of dice—but he says nought.

Sos. By Jove, he guesses at it from himself.

XAN. Not so—but from this love begins the mischief.  
 And Sosias here declares to Dercylos  
 That he is fond of liquor<sup>1</sup>.

Sos. By no means ; 80  
 Since that is the disease of honest men.

XAN. Nicostratus of the Scambonian burgh<sup>k</sup>  
 Declares that he was fond of sacrifices,  
 Or hospitality.

Sos. Nay, by the dog,  
 Not hospitable, O Nicostratus,  
 Since a debauch'd man was Philoxenus.

XAN. In vain you prate, for you'll not find it out ;  
 But if you wish to know, be silent now—  
 For I will now declare my lord's disease :  
 He is enamour'd like no other man,  
 Of judgments in the open air, and mourns 90  
 Unless he has a seat on the first bench ;  
 But sees not the least wink of sleep all night :

<sup>1</sup> Brunck imagines that Xanthias here addresses Sosias by name, and that *ὁδὲ* refers to some one among the spectators who is giving his opinion respecting the cause of his master's malady—to Dercylos, a vintner, according to some, but others say that he was a comic actor. Iavernizius is opposed to this notion, and gives the line as it appears in the common editions. So the French translator—"et voilà quelqu'un, un Sosie, qui dit à Dercylus, c'est la manie de la boisson." This reading appears to me more obvious and natural.

<sup>k</sup> This burgh, according to the Scholiast, belonged to the tribe Leontis. The word *φιλοθύτης* is also interpreted by him to denote a superstitious man, who imagines that by constantly sacrificing to the gods he shall be rendered free from all evil. The adjuration of Sosias in the next line, *μα τον κυν'*, is doubtless intended in ridicule of the customary oath of Socrates, *τὸν κύνα καὶ χῆνα* (see the *Birds*, v. 521.) No doubt the great philosopher swore *μὰ Ζῆνα*, by Jupiter. The Scholiast on this passage says that Rhadamanthus, king of Crete, forbade his subjects to swear by the gods, and commanded that oaths should be made by animals alone.

For should he nod, short as the time may be,  
 His mind by night flies to the clepsydra<sup>1</sup>;  
 And so much is he us'd to grasp the lots,  
 He rises holding his three fingers out,  
 As offering frankincense at the new moon<sup>m</sup>.  
 And should he see it writ on any door,  
 "Handsome is Demos, Pyrilampus' son,"  
 He goes and writes, "fair is the ballot-box<sup>n</sup>." 100  
 The very cock who crow'd at even-tide,  
 He said awaken'd him so late, persuaded  
 By bribes of money taken from the culprits;  
 And straight from supper he demands his shoes,  
 Then going thither, long ere dawn, he sleeps  
 Sound as a shellfish, clinging to a column!  
 Then tracing the condemnatory letter<sup>o</sup>,  
 Long mark for all, in his severity,  
 He enters like an humble bee, that bears  
 Beneath her claws the fabricated wax. 110  
 And fearing lest the pebbles e'er should fail,  
 That he may have wherewith to make decrees,  
 He keeps some sand within, so mad is he;  
 And tho' incessantly admonish'd, still  
 This judging fit possesses him the more<sup>p</sup>.

<sup>1</sup> For a description of this judicial fountain or water-glass, see *the Birds*, v. 1695, and the note on that passage.

<sup>m</sup> It was customary with the Athenians at the time of the new moon to give incense to the images and statues, which appears to have been done with three fingers, the thumb, the first, and middle, with which the judges were wont to hold the condemnatory or acquitting pebbles. (Fl. Christ.)

<sup>n</sup> Plutarch, in his life of Pericles, mentions Pyrilampos, as an intimate friend of that illustrious Athenian, remarkable for his collection of curious birds, and particularly of peacocks, whose son, Demos, was a young man of extreme beauty. There is in the Greek a jeu de mots which cannot be preserved in the translation—*Δῆμον καλόν* (or, as it would be written on the walls, *Δῆμος καλός*· *Κημὸς καλός*· compare *Acharn.* 143—145.) "Est autem *κημὸς* quasi *infundibulum*, per quod in urnas immittebantur calculi."—Bergler.

<sup>o</sup> *τιμῶν τὴν μακράν*. Among the Greeks *γραμμὴ μακρά* was the letter of condemnation, *βραχέια* of absolution—(Fl. Christ.) Bergler says that the judges drew a long line in wax when they intended to condemn.

<sup>p</sup> This line is from the *Sthenobæa* of Euripides (*Frag.* ii. apud Musgr.) excepting



On this account we bind and bolt him in,  
 Lest he should issue forth—for heavily  
 His son endures a father's malady.  
 And first he tries with words of admonition  
 To hinder him from bearing his short cloak, 120  
 And going out of doors—but he obeys not.  
 He purg'd and cleans'd him then—still to no purpose.  
 Next purified by Corybantian rites<sup>q</sup>;  
 Then on he rushes with the tympanum,  
 And falls to judicate in the new forum<sup>r</sup>.  
 But not advantag'd by these mysteries,  
 Sail'd towards Ægina—and by night convey'd  
 His sire to rest in Æsculapius' fane;  
 And while yet dark, appearing at the casement,  
 No longer we permit him thence to stir. 130  
 But through the water-courses he ran out,  
 And through the drains—then all the perforations  
 We stopp'd with rags, or clos'd them up with wedges;  
 But, like a jackdaw, he bor'd through the wall,  
 And then leap'd out—meanwhile we guard the room  
 With nets extended in a circle round—  
 Philocleon's the name of the old man,  
 And of the son, by Jove, Bdelycleon,  
 Possessing certain supercilious manners<sup>s</sup>.

that in the tragedy, the verse ends with *ἔρω*, and in Aristophanes with *ἀεὶ*. The next line is from the *Andromache* of the same poet, v. 942.—

*πρὸς τὰδ' εὖ φυλάσσει  
 κλείθροισι καὶ μοχλοῖσι δωμάτων πύλας.*

<sup>q</sup> *μετὰ ταῦτ' ἐκορυβάντιζ'.* The comic humour of this passage is very striking, as if the madness of the Corybantes were slight in comparison of Philocleon's, or that it were well taken in exchange for his forensic insanity. For *μετὰ ταῦτα* Invernizius reads *τοῦτο*, but, as it appears to me, without sufficient reason for the alteration.

<sup>r</sup> — *εἰς το Καινόν*—scil. *δικαστήριον*—one of the places in the number of tribunals or judicial forums which existed at Athens—the others being named, according to the Scholiast, *παραβύστος, τρίγωνος, μέσος*.

<sup>s</sup> — *τρόπους φρναγμοσεμνάκους τίνας*. This epithet is derived by the Scholiast *ἀπὸ τοῦ ὀφρῦς ἢ φρίαγμα, καὶ σεμνόν* where Bentley proposes to read *ὀφρναγμοσεμνοβυστικούς*. Bergler, who is often treated with such contempt by Brunck, reads *ὀφρναγμοσεμνοσεμνικούς τίνας*.

## SCENE II.

*Enter BDELYCLEON and PHILOCLEON.*

BDE. Sleep you, O Xanthias, and Sosias? 140

[*In a threatening voice.*]

XAN. Ah me!

Sos. What is't?

XAN. Bdelycleon is rising.

BDE. (*Looking from the window.*) Will not one of you in all haste run hither?

For now my sire is come into the chimney<sup>†</sup>,  
With mouse-like step descending—but observe;  
Lest thro' the bathing-vessel's hole he glide,  
And thou lie at the door.

Sos. 'Tis done, O master.

BDE. King Neptune, what a noise is in the flue!  
Who are you there?

PHI. The smoke that issues forth.

BDE. Smoke? let me know of what wood?

PHI. Of the fig-tree.

BDE. By Jupiter, the sharpest of all smokes. 150

But will you not rush down? where is the lid?  
Come back again—I'll raise you up a bench.  
Now seek henceforth some other machination.  
But I am wretched, like no man beside,  
Who shall be called the son of father smoke<sup>‡</sup>.

Sos. (*to XAN.*) Boy, push the door—press well and manfully;

For I am coming thither too—take care  
Of lock and bar, lest he eat through the bolt.

<sup>†</sup> εἰς τὸν ἱπνον εἰσελήλυθεν. So the French translator—mon père est entré dans la cheminée. ἱπνὸς κυρίως ἡ κάμινος. Schol. Hence Æschylus (P. V. v. 365.) says—

ἱπνούμενος ῥίζαισιν Αἰρναίας ὕπο.

<sup>‡</sup> πατρὸς Καπνίου. This word is formed like Στραμνίου (*Frogs*, v. 22.), Στρούθιος (*Birds*, v. 1077.), Κεχηναῖος (*Knights*, v. 1260.), etc. The Scholiast adds that according to some authors, καπνίας denoted a wine made at Beneventum in Italy, and that καπνία also signified a vine.

PHI. What will ye do?—O detestable wretches,  
May I not come into the court?—But shall 160  
Dracontides escape\*?

BDE. And would this grieve you?

PHI. Yes, truly—for of old when I consulted  
The Delphian god, he prophesied whene'er  
A culprit should escape from my decree,  
I then must perish.

BDE. O Apollo, god  
Who ward'st off evil, what a prophecy!

PHI. Come, let me out, I beg thee—lest I burst!

BDE. By Neptune, I will not, Philocleon.

PHI. Then I will gnaw the net through with my teeth.

BDE. But thou hast now no teeth.

PHI. O wretched me! 170

How shall I slay thee?—how?—give me a sword  
Without delay, or damnatory tablet.

BDE. This man will do thee some great injury.

PHI. Not I, by Jove—I only wish to sell  
An ass and panniers—for 'tis the new moon.

BDE. Then could not I too sell it?

PHI. Not as I.

BDE. No, but on better terms, by Jupiter.  
But bring your donkey out.

[Exit PHILOCLEON, as if for the ass.

XAN. What a pretence

He urges! how ironically made,  
For you to send him out!

BDE. But he draws nothing, 180

This way at least: for I perceived his tricks—  
But I will enter, and bring out the donkey,  
Lest the old man stoop, and again escape.

[PHILOCLEON enters with the ass, to which

BDELYCLEON speaks.

Ass, wherefore weepest thou? because to-day

\* This man, as the Scholiast informs us, was a detestable wretch, many times convicted, as Plato declares in his *Sophists*. Callistratus calls him one of the thirty tyrants, or one of the same appellation, who published a psephism concerning oligarchy.



Thou must be sold? march out with brisker pace.  
Groanest thou not to carry an Ulysses?

XAN. But he, by Jove, bears some one underneath  
Suspended.

BDE. Whom? let's see.

XAN. This man.

BDE. What's this?

Truly, who art thou, man?

PHI. No one, by Jove<sup>7</sup>.

BDE. No one? Whence art thou?

PHI. From Drasippides, 190

Of th' Ithacensian tribe.

BDE. By Jupiter,

Outis, you shall not joy in your no name;  
Drag him up quickly—O most odious wretch—  
He is in such a manner underhaul'd,  
As to appear most like an ass's colt.

PHI. Unless you let me quietly depart,  
We will contest the point.

BDE. Concerning what

Will you then fight with us?

PHI. A donkey's shadow<sup>8</sup>.

BDE. Thou art a crafty counterfeiting knave.

PHI. I crafty?—No, by Jove—yet thou know'st not 200

How excellent I am; but wilt perchance,  
When thou devourest an old judge's caul<sup>9</sup>.

<sup>7</sup> — οὐτις, νῆ Δία. Taken from the story of Polyphemus, in the *Odyssey*, ix. 365—408. and 431. Drasippides is a fictitious name as if of a family, people, or tribe, formed, ἀπὸ τοῦ ἀποδρᾶσαι, from running away.

<sup>8</sup> περὶ ὄνου σκιάς. A proverbial expression, similar to ὄνου πόκες (*Frogs*, v. 186.), signifying *nothing* or *no where*. The Scholiast has a very long note on the same words, in which he says that Menander quotes this proverb in his *Enchiridion*, and that Archippus wrote a comedy entitled ὄνου σκία.

<sup>9</sup> ὑπογάστριον γέροντος ἡλιαστικοῦ. Fat donkeys appear to have been esteemed great delicacies by the ancients. The word ὑπογάστριον is used to denote any choice food. So Horace (*Ep.* i. 15. 40.)—

— cum sit obeso

Nil melius tardo, vulvâ nil pulchrius amplâ.

In the next line, we may, with the Scholiast, understand Bdelycleon to address the first part (ὤθει τὸν ὄνον) to his domestic slave, and the latter (καὶ αὐτὸν) to his

BDE. Impel your ass and self into the house.

PHI. O fellow judges, and thou, Cleon, help<sup>b</sup>!

BDE. Bawl out within there, since the door is clos'd ;

Heap up against it several of the stones,

And put once more the bar and bolt together<sup>c</sup>,

Bringing a huge high mortar to the beam,

Roll it, and fasten it together close.

Sos. Ah wretched me ! whence falls the clod upon me ? 210

XAN. Perhaps a mouse hath from some quarter thrown it.

Sos. A mouse ? Not so, by Jove—but 'tis some judge

Who creeps beneath the tiling of the roof.

XAN. Ill-fated me ! the man becomes a sparrow—

Soon will he fly away—where, where's my net ?

Away, again away<sup>d</sup> !

BDE. By Jupiter,

'Twere better for me to preserve Scione<sup>e</sup>,

father. Or more naturally, with Fl. Christianus, imagine that the whole line is directed to Philocleon mounted on his ass.

<sup>b</sup> ὦ συνδικασταὶ καὶ Κλέων, ἀμύναντε. So Cleon, in the Knights (v. 255.), exclaims—

ὦ γέροντες ἡλιασταὶ, φράτορες τριωβόλου.

The aid of Cleon is here invoked, as well as that of the judges, both because Philocleon was fond of law, and as being a lover of Cleon (Φιλοκλέων), which, as Fl. Christianus observes, appears to signify the same as φιλόμισθος, since it seems that he was accustomed to pay the judges their salary of the three oboli a day, out of which trifling sum they were to supply themselves with provision and fuel (see v. 300, etc.)

<sup>c</sup> I have here adopted Brunck's reading, πρόσθε, for the common, προσθεῖς, which, as he observes, exhibits one of two participles joined to an imperative, adhering without any grammatical connection.

<sup>d</sup> σοῦ, σοῦ, πάλιν σοῦ. This is most probably put for σοῦσθε, as in v. 458, where Sosias says to Xanthias—

οὐχὶ σοῦσθ' ; οὐκ ἐς κόρακα ;

<sup>e</sup> This was a very ancient city of Thrace, under the dominion of Pallene, and had been strongly garrisoned by the Athenians ; but in the Peloponnesian war the inhabitants revolted to Brasidas, the Spartan general, who was at length killed fighting with Cleon, as appears in the *Peace* of Aristophanes. There is much doubt among the commentators whether this line should belong to Xanthias or to Bdelycleon ; Brunck gives it to the latter, Hotibius contends that it properly belongs to the former—the mention of Scione, at which slaves were not permitted to fight, seems to confirm the opinion of Brunck. Scione was besieged by the Athenians in the ninth year of the war (see Thucyd. iv. cxxx.) P. Mela (Geog. ii. 2.) says that it was built by the Greeks after the capture of Troy.

Instead of such a father.

Sos. Come now, since  
We've moor'd him off, nor can he any more  
Slip thorough and elude us, why not take 220  
A very little sleep?

BDE. But, O thou wretch,  
His fellow-judges will full soon arrive,  
And call upon the father.

Sos. What say'st thou?—  
But 'tis as yet deep dawn<sup>f</sup>.

BDE. 'Tis so, by Jove.  
For now they rise up late, and from midnight  
Arouse him, holding lamps and trilling strains  
Of old Sidonian Phrynic melody<sup>g</sup>,  
With which they summon him.

Sos. Wherefore, if needful,  
We'll pelt them now with stones.

BDE. But, O thou wretch,  
The race of old men, if one make them angry, 230  
Is like a wasp's nest; for they have a sting  
Of sharpest point, depending from behind,  
With which they prick, and shouting out, they leap,  
And throw themselves up like a spark of fire.

Sos. Be not you troubled—if I have but stones,  
I will disperse a nest of many judges.

### CHORUS of OLD MEN and CHILDREN.

CHO. Move firmly on.—O Comias, tarriest thou<sup>h</sup>?

<sup>f</sup> ἀλλὰ νῦν ὄρθρος βαθύς. So Plato (in Critone—sub init.) πῆνικα μάλιστα;  
KP. ὄρθρος βαθύς.

<sup>g</sup> This is expressed by Aristophanes, after his manner, in one word, ἀρχαιομε-  
λησιδωνοφρυνιχήρατα which is composed, according to the Scholiast, of these  
five—ἀρχαίου μέλος Σιδωνος Φρυνίχου and ἔρατοῦ or, according to Aristarchus,  
μέλι instead of μέλος.

<sup>h</sup> The chorus here enters as if going into the forum for the purpose of determining  
lawsuits. Comias, Carinades, and Strymodorus are the names of some of the  
choral old men. They were represented with masks imitating the forms of wasps,  
together with the sting hanging behind them; in other respects they resembled  
human figures.

By Jove, thou wast ere this a tough dog's hide ;  
 But now Charinades is the best walker.  
 O Strymodorus, born at Conthylus<sup>i</sup>, 240  
 Thou best of judges, is Euergides  
 Any where here, or Chabes the Phlyensian ?  
 Yes he is here—bravo, bravissimo !  
 The relics of that youth, which in Byzantium<sup>k</sup>  
 Erst signaliz'd itself when thou and I,  
 Prowling by night, stole from the baker's wife  
 Her mortar, cleft and cook'd our potherbs with it.  
 But hasten, friends, for now 'tis Laches' turn<sup>l</sup>,  
 Since all men say he has a hive of wealth.  
 So Cleon, yesterday, the governor, 250  
 Commission'd us to come in time, and bring  
 'Gainst him a three days' bitter indignation,  
 To punish his injustice.—But, my friends,  
 Let's hasten on, ere yet 'tis perfect day—  
 Let us proceed, and with a light explore  
 In all directions, lest a subtle one  
 At unawares surprise and injure us.

CHI. O father, father, of this mud beware !  
 CHO. Take from the ground some straw, and snuff the light.  
 CHI. No, but I think to snuff it with my finger. 260  
 CHO. Whence hast thou learn'd the wick to finger so ?  
 And that in lack of oil, O senseless man ?  
 It moves thee not, that we must buy it dear.

<sup>i</sup> A burgh of Attica, belonging either to the Ptolemaic or Pandionian tribe.

<sup>k</sup> This was the time in which Pausanias, son of Cleonbrotus, a Lacedæmonian, was sent out as general-in-chief of the Grecian forces, in order to finish the Persian war (Thucyd. i. 94.)

<sup>l</sup> The expression here is singularly elliptical—ὥς ἔσται Λάχητι νυνί i. e. according to the Scholiast, ἡ δίκη, ἡ τιμωρία, ἡ τοιοῦτόν τι. Laches was the admiral of the fleet of twenty ships sent into Sicily with another commander, Charæades, and, on the latter being treacherously slain, Laches, here satirized under the name of the dog Labes, who stole the Sicilian cheese (see v. 894, etc.), succeeded to the command. He was noted for filling the patrimonial hive with wealth gathered together by universal peculation, and might say with the philosophical poet Lucretius (iii. 11).—

Floriferis ut apes in saltibus omnia libant,  
 Omnia nos itidem depascimur aurea.

See the Scholiast.

- CHI. By Jove, if you admonish us again  
 With knuckle-raps, we will put out the lamps,  
 And straight go home; then wanting this perchance,  
 Darkling and quail-like, thou wilt stir the mud.
- CHO. Truly I punish greater men than thou;  
 But as I walk, in mud I seem to tread;  
 Nor can it be but in four days at most, 270  
 The god must of necessity rain down,  
 So much the snuffs have grown upon these candles;  
 And when 'tis so, great rains are wont to fall.  
 Besides, the fruits that are not early ripe  
 Have need of water, and the northern blast.—  
 But what hath happen'd to our fellow judge,  
 Who dwells in this house, that he comes not forth  
 To join our multitude?—he was not us'd  
 Ere this to move on like a vessel tow'd<sup>m</sup>,  
 But went before us, singing Phrynichus, 280  
 Since he is fond of songs—but, O my friends,  
 I think we should stand here and summon him,  
 That he may listen to our melody,  
 And creep out at the door for very pleasure;  
 But wherefore does he not appear to us?  
 Nor give a sign of hearing?—has he lost  
 His shoes? or struck his toes on some dark corner?  
 So as to make the old man's ancle swell?  
 Perhaps his groin? for he was once the sharpest  
 Of all our train, and not to be persuaded; 290  
 But when by any he was supplicated,  
 Thus stooping down, “you'll cook a flint,” he'd say<sup>n</sup>;  
 And haply, thro' the man of yesterday,

<sup>m</sup> *ὁ μὴν πρὸ τοῦ γ' ἐφολκὸς ἦν.* The metaphor in this line is taken from a small boat called *ἐφολκίς* or *λέμβος*, towed in the rear of a larger ship, from being attached, as it were, to the greater hulk.

<sup>n</sup> *λίθον ἔψεις.* This is a proverbial expression applied to those who spend their labour upon vain endeavours, such as washing an Æthiop white, writing on the water, casting seed upon the sea-shore, (see Ovid. Ep. Her. v. 115.)

Quid facis, Ænore? quid arenæ semina mandas?

Non profecturis littora bubus aras.

or, as in this passage, dressing a stone to make it palatable, and similar unprofitable tasks.



Who cheated us by slipping thro' our hands,  
 Saying how much he was the Athenians' friend,  
 And that he first declar'd what passed at Samos<sup>o</sup>,  
 Grieving at this he now lies sick of fever.  
 For such a man he is: but, O my friend,  
 Rise up, nor thus consume thyself with grief.  
 For some rich man of those who have betray'd 300  
 The Thracian state comes hither. Him you may  
 Destroy at will<sup>p</sup>; advance, my boy, advance.

BOY. O Father, will you gratify my wish,  
 Should I prefer one?

CHO. By all means, O child:  
 But say what pretty plaything do you wish  
 That I should purchase? you will ask, methinks,  
 A set of chessmen.

BOY. No, by Jove, papa.—  
 But figs, for they are more agreeable.

CHO. Not them, by Jove—although you hang yourselves.

BOY. Then I will not conduct you any longer. 310

CHO. I must from my judicial salary,  
 For us three, purchase pudding, wood, and fish.  
 And askest thou me for figs?

BOY. Come now, O sire,  
 If now the archon do not sit in judgment,  
 Whence shall we buy a dinner? hast thou for us

<sup>o</sup> Alluding to the war between the Milesians and Samians on account of Priene, as related by Thucydides in his first book, cap. cxv., cxvi., when the former being inferior, applied for aid to the Athenians, who sent them forty-six ships under the command of Pericles, son of Xanthippus, by whom the city was taken, and a popular government established, hostages having been received and placed at Lemnos. The Samians afterwards revolted to the king of Persia, and had their walls razed to the ground.

<sup>p</sup> The word in the original is here very remarkable—*ὄν ὅπως ἐγχευριεῖς*. The Scholiast explains it in the sense of destroying—*ἀντὶ τοῦ φονεύσεις*—and says it is a metaphor taken from the custom of exposing children, *ἐν χύτραις*; and that the word is used, in this sense, by Sophocles in his tragedy of Priam, as well as by Æschylus and Pherecrates. Florens Christianus compares the line of Ennius describing care,

*Quæ nunc te coquit et versat in pectore fixa*—(see v. 286.)

*μηδ' οὕτως σεαυτὸν ἔσθαι*, in the line above, is used in the sense of *πλούσιος*, so in the *Peace*, (v. 638.)

*τοὺς παχεῖς καὶ πλουσίους.*

Any good hope, or Helle's sacred pass<sup>9</sup>?

CHO. Alas, alas! by Jupiter, I know not

Whence we shall have a dinner.

BOY.

Wherefore then,

O wretched mother, hast thou brought me forth,

To give me the hard task of finding food? 320

CHO. Thou wert, O sack, an useless grace to me.

BOY. Ah! ah! 'tis our hard fortune to bewail.

## ACT II. SCENE I.

PHILOCLEON, CHORUS.

PHI. My friends, long since with grief I pine away,  
Listening your lamentations through the window.

But I've no power to sing. What shall I do?

For I am watch'd by them—since of old time

With your assistance, I have wish'd to come

To the judicial urn and do some ill.

But, O thou loudly-thundering Jupiter,

Change me o'the instant into smoke—or make me 330

As Proxeniades, or Sellus' son,

Who boasts and bounces like a crackling vine<sup>r</sup>.

<sup>9</sup> The latter part of this line is, according to the Scholiast, taken from Pindar, whose words are πανδείματι μὲν ὑπερπόντιον Ἑλλάς πόρον ἱερὸν, where the boy, with a confusion of ideas natural to his age, uses the word πόρον for πορισμὸν, provision, sustenance. This blunder would have a good effect on the comic stage: although the opinion of the French translator is decidedly and very unusually in opposition to that of Brunck.

<sup>r</sup> τοῦτον τὸν ψευδαμάμαξον. This word properly denotes a kind of vine, also called ἀναδενδράς, the wood of which crackles and bounces in the fire, hence applied to denote the high-swelling and mendacious discourse of Æschines the son of Sellus, from whom came the verb σελλίζειν, of the same signification as ἀλαζονεύεσθαι, to boast in a vain-glorious manner. In v. 459, he is called smoke, and his father is denominated Selartius. So in the line above,

ἡ μὲ πόησον  
καπνὸν ἐξαίφνης

or, as Hotibius arranges the verse, κἄμὲ πόησον, κ. ε. This fine anapestic stanza appears to be parodied from Æschylus, (P. v. 582. etc. ed. Porson.)

πυρὶ φλέξον, ἡ χθονὶ κάλυψον, ἡ  
ποντίοις δάκεσι δὸς βορὰν——

- Pity my lot, O king, and deign to favour.  
 Or into ashes with thy red-hot bolt  
 Reduce me quickly—and when thou hast slain me,  
 Melt with a blast into warm vinegar—  
 Or make a stone whereon they count the lots.
- CHO. But who is it that shuts the door against you?  
 Tell us; for you will speak to friendly ears.
- PHI. My son—but call not loud—for he by chance 340  
 Sleeps in the vestibule—depress your tone.
- CHO. What would this conduct hinder you from doing?  
 Or what is his pretence?
- PHI. He will not, friends,  
 Permit me to give judgment, or do harm;  
 But is prepar'd to feast me—this I will not.
- CHO. And did this wretch, who scorns the crowd, and Cleon,  
 Dare thus to gape\*, because you speak the truth  
 Touching the galleys?
- PHI. This man ne'er had ventur'd  
 To say so, were he not a sworn ally.
- CHO. But 'tis full time to seek some new device, 350  
 Which may cause you, without his privy,  
 To come down hither.
- PHI. And what can that be?

One might be almost tempted to imagine, against the positive dictum of Farmer, that Shakspeare had one or both of these passages before him when he makes Othello exclaim

Blow me about in winds! roast me in sulphur!  
 Wash me in steep down gulfs of liquid fire, etc.

(Othello, Act v. Sc. ii.)

Bergler compares Sophocles, (Trachin. 1104.)

ἔνσεισον ὦ 'ναξ, ἐγκατάσκηψον βίλος,  
 πάτερ, κεραννοῦ.

\* Instead of *Δημολογοκλέων*, in the former of these two lines, Reiske proposes to read *Δημοκλονοκλέων* or *Δημογελοκλέων*; denoting either one who *strikes* or who *derides* the people and Cleon at the same time, a description which appears to agree better with the character of Bdelycleon. The word *Δημολογοκλέων*, the Scholiast says, denotes one who affects tyrannic sway, and is applied to signify the disposition to harangue, by which Cleon deceived the people. By the mention of *ships* is to be understood the furnishing triremes for the public service, and by *ξυναμότης*, (v. 345.) the chorus insinuates that Cleon aimed at the dissolution of the popular form of government; an odious accusation which was made on every slight pretence.



Seek ye—since I'd do any thing, so fain  
Am I to make a passage through the boards,  
And come down with the shell.

CHO. Is there a hole,  
Within which you may dig, and then creep through  
In rags envelop'd, like the crafty king '?

PHI. 'Tis guarded on all sides, there is no hole  
So large as to admit a creeping ant.  
But you must seek some other remedy ; 360  
For hole there cannot be.

CHO. Remember you  
When Naxos was subdu'd, how on the wall  
Fixing the stolen spits, thou brought'st thyself  
Directly down?

PHI. I do, but what of that,  
Since there is no resemblance 'tween the two?  
For I was then a young and vigorous robber,  
Guarded by no one, but allow'd to flee  
Securely ; whereas men array'd in arms  
Now keep a watch on all my passages,  
While two of them are stationed at the doors 370  
Guarding me, spit in hand, even like a weasel,  
That has purloin'd some flesh.

CHO. But now provide,  
Quickly as possible, some machination ;  
For morn approaches, O my honied friend.

PHI. 'Tis then my best plan to eat through the net,  
And may Dictynna pardon me the deed !

CHO. This is the part of one who acts for safety.  
But move your jaw on.

PHI. It is quite gnaw'n thro' ;  
By no means shout, but let us take good care,  
Lest by Bdelycleon we be perceiv'd. 380

CHO. Fear nothing, friend, fear nought—since I will make him,  
If he at all should mutter, gnaw his heart,

<sup>1</sup> i. e. Ulysses. ῥάκεισιν κρυφθεὶς ὥσπερ πολύμητις Ὀδυσσεύς the ν is added to ῥάκεισι in order to lengthen the final syllable, as in the *Thesmophor.* (450.) ἐν ταῖσιν τραγῳδίαις on which passage Brunck observes that it is one of those *artis præscripto corrigendi*.

And for his life contend, that he may learn  
 To trample not upon mysterious rites  
 Of the two goddesses : but thro' the window  
 Fix a small rope, and bind yourself therewith,  
 Fill'd with the ardent soul of Diopceithes<sup>u</sup>.

PHI. Come now, if they perceiving us should seek  
 To drag me back and make me enter in,  
 What would you do?—now tell me. 390

CHO. We would assist you, calling up a heart,  
 Stout as a holm-oak, so that they shall not  
 Have power to keep you in—this will we do.

PHI. Then will I come down, trusting to your aid ;  
 And recollect, should any thing befall me,  
 Bear me in tears, and place beneath the bar.

CHO. You shall not suffer aught—be not afraid—  
 But come down boldly, having first address'd  
 Your country's gods in prayer.

PHI. O Lycus, lord,  
 And neigh'ring hero<sup>x</sup>, since thou'rt always pleas'd,  
 As I, with tears and groans of the condemn'd, 401  
 Thou comest here to dwell with fix'd intent  
 To sit and listen to the weeper's cry,  
 The only one of heroes thus inclin'd,  
 Pity and save now thy near votary!  
 So will I ne'er defile thy guarded image !

BDE. Rise up there.

SOS. What's the need !

BDE. Some voice, I think,  
 Murmurs around me.

SOS. Creeps the old man out  
 At any corner ?

<sup>u</sup> This was the name of a distinguished rhetorician living at that time, and is mentioned again in *the Knights*, (v. 1081.) and in *the Frogs*, (v. 988.)

<sup>x</sup> Lycus was the son of Pandion, whom Philocleon here facetiously names his tutelar hero, and whose image appears to have been placed in the judicial forum at Athens, which he here pledges himself to hold in deep and unwonted reverence, (see v. 416, and compare Persius, Sat. i. 114.) This statue was protected from the access of the profane by a hedge of stakes and willow twigs (see v. 394.) For another preservative against the injuries that might be caused by the birds, or bad weather, see *the Birds*, (1114—1188.)

- BDE. No, by Jupiter ;  
But having bound himself with ropes, descends. 410
- SOS. O most detestable ! what doest thou ?  
Thou never wilt come down.
- BDE. Go quickly up,  
And strike the window on the other side  
With olive-boughs, that he may veer his stern<sup>1</sup>.
- PHI. Will you not come to aid me, who this year  
Must have a lawsuit, O Smicythio,  
Tisiades, Chremo, and Pheredipnus ?  
And when, if not now, will you succour me,  
Ere I am yet more roughly dragg'd within ?
- CHO. Tell me, why are we loath to stir that bile, 420  
Which we excite as oft as any one  
Provokes the wasps' nest ? now extend the lash,  
In all its sharpness, for his punishment.  
But, children, having cast away your garments  
With all despatch, run, shout, tell this to Cleon,  
And order him to come, as to a man  
Who hates our city<sup>2</sup>, and is doomed to perish,  
For telling us that we must not try suits.
- BDE. O friends, give ear awhile, nor shout aloud.
- CHO. By Jove, to heaven I'll shout, nor let him off. 430
- BDE. Is not this dreadful and plain tyranny ?
- CHO. O citizens, O hatred to the gods,  
Borne by Theorus, and whate'er abettor

<sup>1</sup> ἦν πως πρύμναν ἀνακρούσῃται, πληγείς ταῖς εἰρεσιώναις. The phrase πρύμναν κρούσασθαι properly signifies to restrain or slacken the oar, *remum inhibere*. In this case it denotes steering the vessel with the stern towards the shore, and the prow to the sea ;—"strike him with dry boughs, that he may be compelled to retrace his footsteps and return," (Fl. Chris.) For an explanation of the word εἰρεσιώνη, see the note on the *Knights*, v. 726. (also the *Plutus*, v. 1146.) Smicythio, Tisiades, etc., are different members of the chorus, here addressed by Philocleon.

<sup>2</sup> Dindorf expresses a confident opinion, that this and the two following lines were not written by Aristophanes, and it must be allowed that there is considerable coldness in the style of them, which agrees but ill with the general spirit of the dialogue ; he imagines these to be the words of some interpreter, which he says the antistrophics at v. 468,

οὔτε τιν' ἔχων πρόφασιν,  
οὔτε λόγον εὐτράπελον, κ. τ. λ.,

sufficiently manifest.

Stand up for us beside !

XAN. By Hercules,  
They have a sting too,—see you not, O master ?

BDE. What ? those with which he ruin'd in a lawsuit  
Philip the son of Gorgias ?

CHO. And we will  
Destroy thee in like manner—but let all  
Turn hither, raise the sting, and in close order  
Strike it into him, full of rage and fury, 440  
That he may know hereafter, what a nest  
Of wasps he hath provok'd.

XAN. By Jupiter,  
This were indeed a dire calamity,  
If we should fight, for even now I tremble  
But to behold their stings.

CHO. Dismiss the man then;  
If not, I tell you that you will have cause  
To gratulate the tortoise on his skin.

PHI. Come, fellow judges, O sharp-hearted wasps,  
Who in your rage attack their fundament,  
Or flying round, their eyes and fingers sting ! 450  
O Midas, Phryx, Masyntias, hither, help,  
Seize him, and trust him not to any one.  
If not, in solid fetters shall ye fast ;  
For I have heard the noise of many fig-leaves\*.

CHO. Dismiss him, or a sting shall be infix'd.

PHI. O Cecrops, king and hero, dragon-footed<sup>b</sup>,  
Dost thou permit me thus to be attack'd

\* This is an allusion to the proverb, πολλῶν ἐγὼ θρίων ψόφους ἀκήκοα, signifying that such as use it care but little for the threats of any particular individual ; the leaves of the fig-tree crackling in the flame being an apt comparison for those who tumultuate with vain and windy threatenings. In this case Bdelycleon fears the adverse predictions of the chorus, and merely glances at the proverb, calling upon his domestics, Midas, Thrax, (so named from their native country, or the conquered Persian monarchs), to assist him in seizing Philocleon.

<sup>b</sup> The venerable king of Athens is here called τὰ πρὸς ποδῶν Δρακοντίδης, in allusion to the fable which reported him to have been half a serpent. This allegory has been explained in three different ways, the most probable of which seems to be that he was skilled in two languages, the Greek and the Egyptian, and had the command over those two countries. *Dracontides* is also the name of a culprit or defendant in a criminal action, mentioned before, (v. 157.)

By barbarous men, whom I have taught to weep  
With tears enough to fill four chænixes?

CHO. Are there not many direful ills in age? 460

'Tis true—and now these men by force oppress  
Their ancient lord, not mindful of the skins  
And garments which he bought for them of yore,  
The hats, and wintry coverings for their feet,  
Lest they should stiffen with the cold—but nought  
Of reverence marks their eye for the old shoes<sup>c</sup>.

PHI. O worst of beasts! wilt thou not yet release me?  
Unmindful when detected with stolen grapes,  
I flay'd thee well and bravely at the olive,  
So that thou wert an envied spectacle. 470

Yet art thou thankless—but let me depart,  
All of you, ere my son haste hitherwards.

CHO. But ample retribution for these wrongs  
Soon shall you give us—that you may perceive  
The disposition of these angry men,  
With honest looks, as if they fed on cresses.

BDE. Strike from the house, O Xanthias, strike the wasps.

XAN. I do, and do thou smother them with smoke.

SOS. Will ye not off? will ye not to the crows?  
Be off I say.—Then strike them with a stick. 480

XAN. Burn thou, too, Æschines, Selbartius' son.  
Truly we were to move you hence at last.

BDE. But thou, by Jove, hadst not so soon escap'd them,  
Had they by chance fed on Philoclean strains<sup>d</sup>.

CHO. Is it not plain to all the poorer folk,  
How secretly this tyranny creeps o'er me?  
When thou, O altogether infamous,  
And haughty follower of the proud Amyntias<sup>e</sup>  
Keepest us from the laws fram'd by the state,

<sup>c</sup> αἰδώς τῶν παλαιῶν ἐμβάδων. Couzius remarks that this is said in a jocose manner, and *παρὰ προσδοκίαν* for *κεφαλὴ παλαιά*, or something to that effect.

<sup>d</sup> This line contains a satirical reflection aimed, as it appears, at a comic poet named Philocles, whose verses were doubtless of a harsh and crabbed nature, (see *the Thesmophor.* v. 168.)

<sup>e</sup> κομηταμύνια. A proud and haughty man, such as Amyntias, is sometimes distinguished by the epithet *κομήτης*, probably from the custom of the eastern monarchs to wear long flowing ringlets.

Without excuse, without a courteous word, 490  
Bearing the rule alone.

BDE. Is't possible,  
That, free from strife and shrill-ton'd noise, we come  
To mutual speech and reconciliation?

CHO. To speech with thee, thou hater of the people,  
Monarchical ally of Brasidas,  
Who wearest woollen fringes, and a beard  
Unshaven nourishest?

BDE. By Jupiter,  
'Twere better for me not to have a father,  
Than every day to fight with ills like these!

CHO. You touch not yet the parsley and the rue<sup>f</sup>; 500  
For of proverbial speech we'll throw in this.  
Thou hast no grievance now, but when th' accuser  
Proclaims these deeds, and cites thy 'complices.

BDE. Will you not, by the gods, decamp from me?  
I am resolved, all day, to beat and flay you.

CHO. Nor cease, while any part of me is left;  
Since thou affect'st the way to tyranny.

BDE. But all with you is tyranny and plotters<sup>g</sup>,  
Howe'er th' accuser's charge be great or small,  
Which I had not heard nam'd for fifty years. 510  
But now 'tis far more common than salt fish,  
So that its name is bandied in the market.  
Should any one buy prickles-backs, nor wish  
Anchovies, straight the seller cries—"this man

<sup>f</sup> This is a proverbial expression, denoting that an affair is hardly begun; the metaphor being taken from parsley and other herb beds, which were usually planted in the outskirts of the garden. Instead of the common reading *σοῦσιν*, Invernizius gives *που'σιν*, and Florens Christianus proposes *πω'σιν*, but the usual reading appears to me preferable to either. By *τῶν τριχονίκων ἐπῶν* in the next line the Scholiast asserts that the minute and vulgar character of the verses of Archippus is meant to be ridiculed. Perhaps that poet was fond of homely similes drawn from the kitchen garden.

<sup>g</sup> This speech of Bdelycleon is fraught with comic humour, and must have particularly pleasant to an Athenian audience whose jealousy of oligarchical and dread of the dissolution of their democracy, seems to almost rousely sensitive. See Thucydides, (B. vi. cap. 27.) w<sup>h</sup>ent  
ment on this passage of Aristophanes.

Appears to fat himself for tyranny."

And if, moreover, he should ask a leek,  
To give a certain zest to the sea-loaches,  
With look askance, the herb-seller cries—"tell me,  
Why ask a leek?—is it for tyranny?

Or think'st thou Athens is to bring thee sauces?" 520

XAN. Of me too, yesternoon, the wench demanded,  
Enrag'd, because I urg'd her to ride quick,  
"If I'd establish Hippias' tyranny?"

BDE. This they are pleas'd to hear—and now if I  
Wish that my father, having left the custom  
Of going to the courts at early dawn,  
Mark'd by that wretched and calumnious air,  
Should live, like Morychus, a generous life<sup>b</sup>;  
I bear the blame of being urg'd to this  
By a conspiring and tyrannic temper. 530

PHI. And justly too, by Jove,—for I would not  
Take milk of hens, in preference<sup>i</sup> to that life,  
Of which you now deprive me. I rejoice not  
In eels and thornbacks, but would rather eat  
A little judgment, in the box enclos'd.

BDE. With these things thou wast wont to be delighted.  
But if thou wilt afford a silent ear  
To my instruction, I can prove to thee  
How much, in all these matters, thou art wrong.

<sup>b</sup> The former of these lines is composed of two words,

ὀρθοφοιτοσυκοφαντοδικοταλαιπύρων τρέπων,

derived from *παρὰ τὸ ὀρθεύειν καὶ φοιτᾶν καὶ συκοφαντεῖν καὶ ἐν δίκαις ται-  
πυρεῖν* (Scholiast). Morychus, whose generous style of living is here alluded to,  
was a tragic poet, more than once satirized by Aristophanes on account of his  
luxurious life, (see *the Acharnians*, v. 852. *the Peace*, v. 973.) He is addressed by  
Plato the comic writer, cited by the Scholiast on *the Clouds*, v. 209. together with  
Glauces and Leogoras,

οἱ ζῆτε τερπινᾶν, οὐδὲν ἐνθυμούμενοι.

<sup>i</sup> The expression *ὀρνίθων γάλα* was a kind of proverb applied to the rich and  
happy, probably because articles of rarity are usually in great request on that  
account;

Hybernæ pretium sic meruere rosæ.

so in *the Birds*, Peisthetærus says to Hercules, *ὀρνίθων παρέξω σοι γάλα*.

PHI. I wrong in judging?

BDE. Hear'st thou not thyself 540

Scoff'd at by men whom thou all but adorest?

And in a state of secret servitude?

PHI. Talk not of this to me, who govern all.

BDE. Not thou indeed, but while thou think'st to govern,  
Thou art thyself a slave—for teach us, father,  
What honour can be thine from plunder'd Greece?

PHI. Much—and to these I'd trust th' arbitrement.

BDE. And I the same:—now all of you dismiss him;  
Give me a sword, for if I be surpass'd  
By thee in pleading, I will fall upon it. 550  
But tell me what will be the consequence,  
If thou abide not by the arbitration?

PHI. Ne'er may I drink pure wine, the recompense  
Of our good genius.

CHO. It behoves thee, now,  
Who art of our gymnasium, to pronounce  
Some new thing, that thy value may appear.  
If he to these exhort thee, thou must not  
Speak like this youth, beholding what great danger  
All thine affairs are in, if (which I trust  
May never happen) this man prove victorious. 560

BDE. Some one bring tablets to me with all speed,  
That whatsoever he says, for memory's sake,  
I may write down.

PHI. And, if in argument  
He gain the victory o'er me, what say you?

CHO. No longer were the aged multitude  
Of the least use—but we, in all the streets  
Derided, mere branch-bearers should be call'd,  
Or husks of litigation. But oh thou!  
Whose eloquence for our whole state will plead,  
Now boldly all thy powers of speech employ. 570

PHI. And straight from the beginning will I show  
That our dominion is surpass'd by none.  
For what in life's more happy than a judge,  
What more luxurious or more terrible  
When he is old? whom, as he creeps from bed,



Huge men, four cubits high, guard at the bar<sup>k</sup>;  
 And then, as I approach, some one extends  
 His supple hand, with public rapine fill'd.  
 Then pouring forth a miserable voice,  
 They bend in supplication—"Pity me, 580  
 O father, I beseech thee, if thou e'er  
 Hast in thy magistracy pillag'd aught,  
 Or in the army, bartering with thy messmates!  
 Who had not known that I were in existence  
 But for his late acquittal.

BDE. Let this saying  
 Touching the clients be my memorandum.  
 PHI. Then entering, by solicitation press'd,  
 And anger wip'd away, of all I promis'd,  
 Arriv'd within, no part will I perform,  
 But listen to the supplicating voice 590  
 Utter'd by those who would elude conviction.  
 For then what flattery may a judge not hear?  
 Some weep their poverty, and loads of woe,  
 Until they equal mine,—some tell us fables,  
 And others one of Æsop's drolleries.  
 Some jest, that I may be provok'd to laugh,  
 And lay aside my wrath—and if by these  
 We fail to be persuaded, straight they drag  
 The children, male and female, by the hand:  
 I listen—they stoop down and bleat together, 600  
 And then, on their behalf, the trembling sire  
 Beseeches me, as if I were a god,  
 To free him from th' impeachment, "If thou'rt pleas'd  
 With a lamb's voice, pity a child's complaint."  
 And if in little pigs I take delight,  
 Then should I listen to his daughter's voice.

<sup>k</sup> By *ἄνδρες μεγάλοι καὶ τετραπῆχες*, in this line, are to be understood not so much men of lofty stature, since the height of four cubits does not exceed the usual measure, as men of generous and liberal minds. In bodily height, they certainly could not compare with William Evans, the gigantic porter of Charles I. (see Pen-  
 nant's London, p. 324.), who was seven feet and a half high, and must have greatly  
 fallen short of the husband of that Syracusan female mentioned by Theocritus (*Ado-  
 niaz.* v. 17.), who was *ἀνὴρ τρισκαιδεκάπηχυς*. So in the *Frogs*, (v. 1026.) *εἰ  
 γενναῖος καὶ τετραπῆχες*—

And then our rage we lower a small peg.  
Is not this empire and contempt of wealth?

BDE. This too, thy second saying, I inscribe  
“Contempt of wealth”—and reckon o’er to me 610  
The profits of thine empire over Greece.

PHI. The children’s puberty we may inspect;  
And if to his defence Œagr<sup>1</sup> come,  
He’s not dismiss’d e’er he recite to us  
Some sweet selected part from Niobe.  
And if the piper gain his cause, he gives  
To us, his judges, as a recompense,  
With mouth well fortified, a parting strain.  
And if a father, at his death, bequeath  
To any one, his daughter and sole heiress, 620  
Bidding the testament bewail at length,  
And shell that nicely covers o’er the seals<sup>m</sup>,  
We give her to that man, whose supplication  
Shall have persuaded us, and this we do  
Quite irresponsible—a privilege,  
To none inferior.

BDE. I wish thee joy,  
For this and all the blessings thou hast nam’d,  
But thou dost wrong in shelling up the will  
Regarding the sole heiress.

PHI. And moreover,  
When in deciding on some great affair, 630  
The senate and the people are in doubt,  
It is decreed to render up the culprits  
To us their judges—then Evathlus, and  
That mighty cringing shield-rejecting fellow<sup>n</sup>,

<sup>1</sup> This was the name of a tragic actor who performed the part of Niobe in that tragedy, either of Sophocles or Æschylus. (Scholiast).

<sup>m</sup> καὶ τῇ κόγχῃ τῇ πάνυ σεμνῶς. It appears from this passage that the ancients were in the habit of covering the signature and seals of their important acts with shells, in order to preserve them from injury; this was called ἀνακογχυλιάζειν.

<sup>n</sup> This Evathlus was a rhetorician and a sycophant, often lampooned by the comic writers of his time, especially Plato and Cratinus; see also the *Acharnians*, v. 675, where his powers of haranguing are mentioned in magnificent terms. By κολακῶνυμος ἀσπίδοποβλήτης is meant Cleonymus, the cowardly flatterer, who cast away his shield, so common a subject of raillery to our poet; see particularly the *Clouds*, v. 372. the *Peace*, 1152. the *Birds*, v. 1475, etc. and v. 930. of this comedy.

Declare 'tis not their purpose to betray us,  
 But for the democratic state to fight;  
 And no opinion with the crowd prevail'd,  
 But that which said the bench should be dismiss'd  
 Soon as the judges had despatch'd one cause.

And Cleon, who in bawling conquers all, 640  
 At us alone gnaws not, but with his hand,  
 Protecting, drives away from us the flies.  
 Thou never hast thy father treated thus;  
 But tho' Theorus be a man no way  
 Inferior to Euphemius\*, from his basin  
 Taking a sponge, he cleans our dusty shoes.  
 Consider now, from what advantages  
 Thou dost exclude and hinder me, who said'st  
 That thou would'st prove this to be slavish service.

BDE. Speak to satiety—for thou, at length 650  
 Wilt surely cease from thine illustrious rule,  
 And in unwashen nakedness appear.

PHI. But the most sweet of all I had forgot—  
 When I go home, having receiv'd my fee,  
 And all salute me for the money's sake;  
 Then, first of all, my daughter washes me,  
 Anoints my feet, and stooping, kisses me.  
 Then, at the same time, calling me "Papa,"  
 She baits her tongue for my triobolus;  
 And my cajoling little wife brings to me 660  
 A cake of kneaded flour, while sitting near,  
 She presses me with—"eat this, taste of this"—  
 Thus am I gratified, and not compell'd  
 To look towards thee and the steward, what time  
 He serves the dinner, muttering out a curse,  
 Lest haply, he should bake another for me.  
 Thus I possess a shield against all ills,  
 And armour of defence to ward off darts.  
 But if thou wilt not pour me wine to drink,  
 I bring this ass-like cup of liquor full. 670

\* Theorus was a mean flatterer, here compared with Euphemius, a rhetorician, who did not think it beneath him to perform the most servile offices, and even to wipe away the dust from the judges' shoes, *τάμβάδια περικλωνεῖν*.

Then pour it out reclining; while he gapes,  
 And braying with a military air,  
 Makes loud explosions. Bear I not a rule  
 Inferior, by no means, to that of Jove,  
 Who am saluted with no less a name?  
 And if we make a tumult, every one  
 Of those who pass by says—'What thunder peals  
 Along the judgment seat, O monarch Jove!'  
 And if I fulminate, with clapping hands  
 The rich and very grave, responsive, sound <sup>p</sup>. 680  
 And me thou chiefly fearest.—Yes, by Ceres,  
 Thou fearest me—but may I perish, if  
 I look on thee with dread.

CHO. Ne'er have we heard  
 A man so clearly, or so wisely talk.

PHI. No—but he thought to make an easy vintage  
 Of a deserted vine <sup>q</sup>. For well he knew  
 That I was most prevailing in this art.

CHO. How hath he gone through all, and pass'd by nothing!  
 So that I grew in hearing, and appear'd  
 To hold a session in the happy isles <sup>r</sup>, 690  
 Delighted with his words.

PHI. How he begins  
 To yawn, and is not master of himself!  
 I'll make thee look to-day as at the lash.

CHO. [*to BDE.*] And it behoves thee all deceits to weave  
 For thine acquittal—since 'tis difficult  
 To mollify my rage, unless thy words  
 Regard my interest. Wherefore it is time  
 For thee to seek a good and new-cut millstone,

<sup>p</sup> ————— *κἄν ἀστράψω*  
*ποππύζουσιν.*

Bergler aptly compares Pliny, (H. N. xxviii. cap. 2.) who, speaking of the superstitious reverence with which thunder-claps were regarded by the ancients, says, "fulgetras poppysmis adorare consensus gentium est."

<sup>q</sup> This is a proverbial expression applied to such as are negligent in the tillage of their vines, and yet expect to reap an abundant vintage. (Schol.) It occurs again in the *Ecclesiastusa*, (885.)

<sup>r</sup> Respecting the judges in the shades below, see the poetical description in the second Olympic ode of Pindar (v. 100, etc.)

If speaking have no power to break my rage.

BDE. 'Tis a hard task, and one that asks more counsel 700  
Than comedy can boast, to heal an ill,  
Which, in the state, has long bred inwardly.  
But O! Saturnian Sire!

PHI. Cease, sire not me.

For if o' th' instant, thou instruct me not  
How I should be a slave, it cannot chance  
But thou must die, tho' from the sacred entrails  
It were my destiny to be remov'd.

BDE. Hear then, O sire, relax thy front awhile,  
And first count lightly, not with calculi,  
But on the fingers, what a sum of tribute 710  
Comes to us from the cities, and besides,  
The many hundredths, prytanéan pledges,  
The metals, markets, harbours, salaries,  
And sales of public confiscations.  
From these we nearly draw two thousand talents.  
Deposit thence the judges' yearly pay,  
Who sojourn here, six thousand and no more,  
Yours are one hundred, then, and fifty talents.

PHI. Then not the tenth part comes to us for fee\*.

BDE. No, truly—and where fly the other moneys? 720

PHI. To those whose cry is—"I will not betray  
Th' Athenian rabble, but will always fight  
To aid the multitude."

BDE. These, O my Father,  
Thou choosest to rule over thee, deceiv'd  
By such slight words: they then receive in bribes  
Talents by fifties, from the other states,  
Whom with such threats as these they terrify,  
"Pay tribute, or I'll thunder down your city."  
And thou'rt content to eat up the remains  
Of thy dominion; the allies meanwhile, 730  
When they perceive the refuse of the crowd  
With hunger pining, gnaw the ballot-box,

\* i. e. about 1,166 French livres per annum for each of the 6000 judges, scarcely 45£ of our money.

Regard thee as the suffrages of Connus<sup>†</sup>,  
 But bring them presents—pickle-jars, wine, carpets,  
 Cheese, honey, sesamum, cushions, cups, cloaks,  
 Chaplets, chains, goblets, wealth and sanity.  
 To thee, of all whom thou command'st on earth,  
 And all thy toils at sea achiev'd<sup>u</sup>, not one  
 Presents, to cook thy fish, a head of garlick.

PHI. Not so, by Jove,—but from Eucharides 740  
 I have myself sent for three garlick heads<sup>x</sup>.  
 But thou annoyest me, not showing forth  
 This slavery of mine.

BDE. Is it not great  
 That those who rule, themselves and flatterers, all  
 Are brib'd alike?—to thee should any one  
 Give the three oboli, art thou content  
 With pay which fighting or besieging towns,  
 By labour manifold thou hast achiev'd?  
 And in addition, what torments me most,  
 Order'd by others, thou frequent'st the courts, 750  
 When an immodest youth approaches thee,  
 The son of Chæreas, standing thus astride,  
 \* \* \* \* \*  
 Bidding thee come by early dawn to judge;  
 Since whosoever is behind the signal,  
 Will not bear with him the three oboli.

<sup>†</sup> According to the Scholiast, Connus was a young harper. Others describe him as one who had wasted his patrimony, and thus become reduced to the condition of a pauper, whence the proverb quoted by Callistratus, *Κόννον θρόνον*, from the empty sound sent forth by a fig-leaf, (see *the Knights*, v. 532.)

<sup>u</sup> The expression in this line is very singular.

πολλά δ' ἐφ' ὑγρᾷ πινυλεύσας.

This participle is derived from *πινυλος*, the noise made by oars impelled through the water. Hence is formed the word *pitylisma* or *pytilisma*, the ablative case of which (*pitylismate*) is the ingenious conjectural emendation of Jul. Scaliger, in that much-controverted passage of Juvenal (xi. 173) instead of the common reading (*pytismate*). It may be remarked that different codices and editions of this noble satirist, exhibit no fewer than eight words of similar termination besides the two here mentioned—*pedeumate*, *pitteumate*, *pedemate*, *pyreismate*, *poppysmate*, *proptysmate*, *piteremate*, *pygismate*.

<sup>x</sup> Eucharides was the name of a garlick-seller, and by *τρεις ἀγλῖθα* the *σκορόδου κεφαλὴ* of the preceding line.

But, late as he may come, the advocate  
 Receives his drachma as the pleader's fee<sup>1</sup>,  
 And, with another of the archons, sharing  
 What an acquitted culprit may bestow, 760  
 You two arrange together the affair,  
 While like a saw one gives, and one withdraws it.  
 Thy gaping look observes the treasurer<sup>2</sup>,  
 But the manœuvre still escapes thy notice.

PHI. Is't thus they treat me? what, alas! say'st thou,  
 Stirring the very bottom of my soul?  
 My mind thou so attractest, that I know not  
 What 'tis thou do'st to me.

BDE. Consider then,  
 That, when thou might'st with all the world grow rich,  
 Thou'rt always compass'd round by demagogues, 770  
 Who over many cities bearest sway,  
 From Pontus to Sardinia—thou hast nought  
 To make thee glad, save the small salary  
 Which thou receiv'st<sup>3</sup>—and that by little still  
 They squeeze for thee in drops, as out of wool,  
 Like oil, for the support of thine existence.

<sup>1</sup> τὸ συνηγορικὸν, δραχμήν. This was the daily sum granted to the forensic orators for undertaking to plead the cause of any state or citizen. The Scholiast, on the authority of Aristotle, says that the *συνήγοροι* were ten in number and chosen by lot.

<sup>2</sup> σὺ δὲ χασκάζεις τὸν κωλακρέτην. The *κωλακρέτης* was a public accountant who paid the judicial salaries, and provided for the expenses of the festivals. Hence these quæstors of the public treasury derived their name of *κωλακρέται* or *κωλαγρέται* ἀπὸ τῶν κωλῶν, because they received as their perquisite the skins and relics of their victims.

<sup>3</sup> οὐκ ἀπολαύεις πλὴν τοῦθ' ὃ φέρεις, ἀκαρῇ. That is, all thy gain consists in the purchase of this miserable little cloak, τοῦτο ὃ φορεῖς ἱμάτιον (Schol.), and even this modicum of pay they dole out drop by drop, as if squeezed from wool steeped in liquor. "Métaphore tirée des liqueurs qu'on exprime en pressant un flocon de laine"—(Note of the French translator). In the next line, *ἄλευρον* is said *παρὰ προσδοκίαν* for *ἐλαιον*, or some other fluid—(Bergler). The great extent of the judicial power possessed by the Athenians in the time of Aristophanes may be gathered from this speech of Bdelycleon, who says that they bear sway

From Pontus to Sardinia ;

Compare v. 540. where the chorus says,

οὐκέτι πρεσβυτῶν ὄχλος  
 χρήσιμος ἔστ' οὐδ' ἀκαιοῖ.



For they would have thee poor—and for what reason  
 I will declare to thee—that thou may'st know  
 Thy keeper, and when he shall hiss thee on,  
 Leap savagely upon thine enemies. 780  
 If they desir'd to give the people food,  
 Nothing were easier—since a thousand cities  
 Convey us tribute, if to each of these,  
 The charge were given to nourish twenty men,  
 Two hundred thousand of the citizens  
 Had liv'd on hare's flesh—with all sorts of crowns,  
 And early and coagulated milk <sup>b</sup>;  
 Enjoying pleasures worthy of our land,  
 As of the trophy gain'd in Marathon  
 And now, like olive-gatherers, ye go 790  
 In company with him who bears the fee.

PHI. Alas! what torpor's o'er my hand diffus'd?  
 I'm now so soft, I cannot hold my sword <sup>c</sup>.

BDE. But when in fear, Eubœa they would give you <sup>d</sup>,  
 And promise to grant corn by fifty bushels;  
 Yet give they nothing, save of late, five bushels  
 Of barley thou receivedst, and scarce these,  
 (Convicted as a stranger <sup>e</sup>), by the chænix.

<sup>b</sup> *καὶ πύρ καὶ πυριάτην*. The word *πύον* properly signifies the first milk drawn after calving, and *πυριάτης* scalded cream. Instead of the latter Invernizius reads *πυριάτην*, against the metre, as the first syllable would be long, derived from *πύον*, which he affirms to be the reading of all the editions: this is evidently wrong, as both the Juntas give *πυριάτην*. The metaphor is repeated at v. 801.

<sup>c</sup> This line is an allusion to the Andromache of Euripides, where Menelaus casts away his sword, as he is on the point of slaying Helen with it. Bdelycleon had before (v. 547.) asked for a sword, on which he threatens to fall if conquered in argument by Philocleon. The same allusion is made by Lampito in the *Lysistrata* (v. 155.) Compare Massinger, (*New Way*, etc.) Act v. Sc. ult., where Sir Giles Overreach exclaims,

“——— Ha! I'm feeble.

Some undone widow sits upon my arm, etc.”

<sup>d</sup> Our poet here says that these rhetorical demagogues would give Athenians in promise, the whole fertile island of Eubœa, whereas in a story during the terrible plague, which invaded the Attic territory from the borders of Egypt, so graphically described by Thucydides and really gave but five medimns or thirty bushels, and that by slow degrees the 14,240 citizens of Athens.

<sup>e</sup> *Ξενίας φεύγων* means *convicted of peregrin* 101  
 privileges of citizens. The foreigners in Athen



On this account, I keep thee here confin'd  
 Wishing to nourish thee, and not expose 800  
 To be the sport of these vain promisers.  
 And simply now I would grant all thy mind,  
 Except to drain milk from the treasurer.

## CHORUS.

Wise, to a certainty, was he who said,  
 "Judge not before you hear the speech of both."  
 You now appear to me by far superior,  
 So that, with ire relax'd, I cast away  
 The staff—but oh!—associates and coevals,  
 Obey, obey my speech, and be not senseless,  
 Nor very crabbed and inflexible. 810  
 Would I some kinsman or relation had  
 To give me such advice!—and now some god  
 Aids thee, in this affair, with his clear presence,  
 And manifests his benefits—which thou  
 With readiness receive.

BDE. Indeed I will  
 Nourish and give him all an old man needs,  
 Pottage to lick, a soft robe, goat-skin garment,  
 A nymph to rub his members and his loins.  
 Yet he is silent, muttering not a word.  
 This cannot please me.

CHO. He hath turn'd his mind 820  
 Upon his present state and former greatness;  
 For now he knows and thinks upon his fault,  
 That he would not obey thine exhortations.  
 But haply now to these thy words obedient  
 He's wise, and putting off his former manners,  
 Submits himself to thee.

PHI. Alas! Alas!

BDE. Wherefore cry out to me?

PHI. Beguile me not  
 With promises like these—it is my pleasure  
 To be where cries the herald—"Who has not  
 Yet given his suffrage?—Let him rise"—and may 830  
 I stand prepar'd to drop my calculus

The last of all into the ballot-box.  
 Hasten, O soul—where is my lurking spirit<sup>f</sup>?  
 By Hercules, no more among the judges  
 Cleon could I convict of peculation.

BDE. O Father, by the gods, obey my voice.

PHI. Obey thee?—why?—save one thing, speak thy will.

BDE. What is it? let me know.

PHI. To keep from judging.

This, Hades shall decree, e'er I obey.

BDE. Thou, therefore, since the courts are thy delight, 840

Descend not thither, but, remaining here,

Administer the law to thy domestics.

PHI. Concerning what dispute? why banterest thou?

BDE. Whatever is done here. When, secretly,  
 The servant-maiden has unclos'd the door,

Her only shalt thou fine for the offence.

And this is what thou still art wont to do.

According to right order—if the morn

Resplendent shine, by sun-light thou wilt judge;

But if it snow or rain, the fire-side, then, 850

Will be thy seat of judgment:—should'st thou wake

At noon day, yet will no Thesmothetes

Exclude thee from the forum<sup>g</sup>.

PHI.

This delights me.

<sup>f</sup> σπευδ' ὦ ψυχή·  
 πάρες ὦ σκιερά.

This passage is a parody of the Bellerophon of Euripides,

πάρες, ὦ σκιερά φυλλὰς, ὑπερβῶ  
 κρηναῖα νάπη.

The poetical epithet *σκιερά* applied to the soul will perhaps remind the reader of  
 Adrian's beautiful line, addressed to his soul,

*Pallidula, rigida, nubila.*

<sup>g</sup> οὐδεις σ' ἀποκλείσει θεσμοθέτης τῇ κικλίδι. There were at Athens ten magistrates called archons, viz. the king, archon, the polemarch, and six Thesmothetæ, so called because they had the care of the laws and whatever related to the courts of justice. To these judges, who were chosen each from his own tribe, the Scholiast adds another, the scribe. Whoever of these, when cited to the diet, failed to appear in proper time, was excluded, ἀπὸ τῆς κικλίδος, (see v. 124.) and lost his fee of three oboli. The word *κικλίδες* properly denotes *the doors of the judgment-hall*, Photius; and *κικλῖς* is defined by the same lexicographer, ὁ κάγκελλος, (cancellus).

BDE. Besides this, should a pleader at great length  
Pursue his cause, thou wilt not hungry wait,  
Wearing alike thyself and the defendant.

PHI. How then shall I be able, as of yore,  
Rightly to judge affairs, still ruminating?

BDE. Far better—since it is a common saying, 860  
That while the witnesses are speaking false  
Digesting judges scarcely know the cause.

PHI. Indeed thou dost persuade me—but not yet  
Say'st whence my recompense I shall receive.

BDE. From me.

PHI. 'Tis well that I apart receive it,  
And not with any other; for the jester  
Lysistratus hath treated me most basely<sup>h</sup>;  
Having of late with me receiv'd a drachma,  
He went and frittered it away in fish.  
Then to my share assign'd three mullets' scales,  
Which in my mouth I placed—imagining 870  
That I received as many oboli:  
But spit them out disgusted with the smell,  
Then dragg'd him into court incontinently.

BDE. And what said he to this?

PHI. What? why, he said  
That I must have the stomach of a cock;  
For silver thou wilt soon digest, he added.

<sup>h</sup> ———— Λυσίστρατος

ὁ σκωπτόλης ————

is mentioned again in the Acharnians, v. 820, as the disgrace of his tribe, together with ὁ περιπόνηρος Ἀρτέμων and Παύσων ὁ παμπόνηρος: on which passage Elmsley quotes Athenæus, p. 533. E. This low fellow seems here to have played a very shabby trick on Philocleon, by giving him three mullets' scales instead of his judicial fee of the half drachma. These, he says, "I placed in my mouth"—*κἀγὼ ἔνεαψ'* which word Palmer interprets by *incurvavi dentibus*, I bent it with my teeth to try whether it were good; or *κἀγὼν ἔκαψα*, as Florens Christianus reads, who imagines that an allusion is here intended to the Greek proverb used by Æschylus (Agamemnon, 36.) and Theocritus, quoted by Stanley: *βοῦς ἐπὶ γλώσση μέγας*, and applied to such as have an impediment to free speech.—Athenæus quotes from Alexis—

ὁ δ' ἐγκάψας τὸ κερμ' εἰς τὴν γνάθον.

There appears to have been an Attic coin of the value of two drachmas, stamped with the figure of an ox.

BDE. (*giving money to his father.*) Thou seest then how  
much profit thou wilt gain.

PHI. Not altogether small—but do thy pleasure.

BDE. Wait now until I come and bring them to thee.

PHI. Behold, how are the oracles accomplish'd; 880

For I had heard that once the Athenians held  
Domestic judgment-seats, and every man  
Erected for himself, before the doors,  
A small tribunal, like a Hecatæum<sup>1</sup>,  
For his own practice in the vestibule.

BDE. What further wilt thou say? lo, I bring all  
Whate'er I had announc'd, and many more;

*	*	*	*	*
*	*	*	*	*
*	*	*	*	*
*	*	*	*	*

890

BDE. Lo, here is fire, and lentils standing near,  
If there be need to sup.

PHI. This too is well;

For tho' I burn with fever, at the least  
I shall receive my fee; since here remaining  
I may devour my lentils—but for what  
Brought you the bird to me?

BDE. That should you sleep

While any one is pleading, by his song,  
Descending from above, he may arouse thee.

PHI. One thing I still desire, tho' in the rest 900

Well pleas'd.

BDE. What is't?

PHI. That thou bring Lycus' image<sup>2</sup>.

<sup>1</sup> The 'Εκάταιον, or 'Εκατεῖον, was a small shrine or temple of Hecate, ἑφορος and κουροτρόφος, of which several were erected by the Greeks in various places where three roads met; upon these altars it was customary for the rich to place eggs and toasted cheese, especially in the time of the new moon, to be taken away by the poor who casually passed by (see the Plutus, v. 594.)—Our modern Reformers are probably not aware that their notion of *bringing justice to every man's door*, can boast of such high antiquity as is here assigned to it by Philocleon (see the Scholiast on this passage.)

<sup>2</sup> θήρῳ (i. e. τὸ ἡρῳόν) τὸ τοῦ Λύκου is to be understood of the tablet con-

BDE. He's here, O king—and 'tis his very self.

PHI. O hero, how tremendous to behold!

As in our eyes appears Cleonymus<sup>1</sup>.

SOS. Nor yet has he, although a hero, arms.

BDE. If thou wert seated, soon I'd call a cause.

PHI. Call now, for I long since have sat attentive.

BDE. Come then, what cause shall I first introduce?

Of the domestics which hath done amiss?

The Thracian maid who lately burnt a pitcher<sup>m</sup>? 910

PHI. Restrain thyself; since almost thou destroy'st me—

Without a bar art thou about to judge,

Which seem'd to us the first of sacred rites<sup>n</sup>?

BDE. By Jove, there is none present; but I'll run

And bring one hither straightway from within.

How wonderful this passion for a place!

XAN. Go to the crows—to nourish such a dog!

BDE. What is the matter, truly?

XAN. Hath not Labes,

That cur, into the kitchen just now rush'd,

And snatch'd and eat up a Sicilian cheese<sup>o</sup>? 920

BDE. This is, in truth, the first charge to be brought

Before my father—come thou and accuse him.

taining the effigy of the hero Lycus, as it appears in the judicial forum, without the presence of which this lover of lawsuits would scarcely think himself to be in the forum (see the note on v. 398.)

<sup>1</sup> This similitude strikes Bdelycleon, not merely on account of the huge stature of each, but as they are both without arms; the one being a forensic and not a martial hero, the other from having cast his away in battle.—Bergler.

<sup>m</sup> The name *Θράκη* in this line most probably denotes a domestic damsel brought from Thrace, as *Φρόξ* (v. 433.) and *Σύρα*, in the *Peace*, v. 1112. Instead of *προσκαύσασα* in this line, Florens Christianus thought that the true reading was *προσθραύσασα*, *having broken*, and this certainly appears preferable, although unsupported by manuscript authority.

<sup>n</sup> *ἀνευ δρυφράκ του τήν δίκην μέλλεις καλεῖν*. This alludes to a barrier of oak or other wood, within which the priest officiated at the sacrifices. Philocleon has such veneration for the place and act of judgment, that, as Bergler observes, he speaks of them as of religious rites or mysteries.

<sup>o</sup> This alludes to the expedition into Sicily in the second year of the lxxxviii. Olympiad, under the conduct of Laches, who is here designed by the dog Labes, a name very appropriate to the canine race from his propensity to take or snatch whatever may be in his way, or, according to the Scholiast, *ἀπὸ τοῦ λαμβάνειν θηρία* (see note on v. 247.)

- XAN. By Jupiter, not I—but t'other dog  
Says that he will prefer the accusation,  
Can any one but introduce the action.
- BDE. Come now, and lead them hither.
- XAN. We must do so.
- PHI. But what is here?
- BDE. 'Tis the domestic pig-sty<sup>p</sup>.
- PHI. Then bearest thou a sacrilegious hand?
- BDE. Not so, but that from Vesta auspicating<sup>q</sup>,  
One I may immolate.
- PHI. But haste to bring on 930  
The cause; for I look to the punishment.
- BDE. Come now, I'll bring the tablets and the stylus.
- PHI. Ah me! with these delays thou wilt destroy me—  
But I had need of space to mark my furrows<sup>r</sup>.
- BDE. Behold!
- PHI. Now summon.
- BDE. I'm about it.
- PHI. Who  
Appears the first?
- BDE. A plague on't! how I grieve  
That I've forgotten the judicial urn!
- PHI. Ho, whither runnest thou?
- BDE. After the urns.
- PHI. By no means; for I had these jills.
- BDE. Most right.  
For all things that we need are present to us, 940  
Except at least the clepsydra.

<sup>p</sup> ——— χοιροκομῆιον 'Εστίας. This, according to the Scholiast, was a certain cane vessel out of which pigs were fed; and the name of *Vesta* is given to it, as it was the custom to fatten this portion of the live stock near the vestibule of the house. This bore some resemblance to the judicial barrier, and naturally presented itself to the mind of Philocleon as an emblem of his favorite pursuit.

<sup>q</sup> Alluding to the proverb ἀφ' Ἑστίας ἄρχον· since in sacrifices they began with this goddess. The Scholiast quotes Plato in his dialogue of Euthyphron.

<sup>r</sup> The word ἀλοκίζειν is here, by an obvious metaphor, applied to indenting the waxen tablet with a stylus. Fl. Christianus, in a very learned annotation upon this line, says that the phrase equally denotes the furrowing a field and finishing a verse, whence the expression βουστροφηδὸν γράφειν, to write after the manner of an ox ploughing land.

If speaking have no power to break my rage.

BDE. 'Tis a hard task, and one that asks more counsel 700  
 Than comedy can boast, to heal an ill,  
 Which, in the state, has long bred inwardly.  
 But O ! Saturnian Sire !

PHI. Cease, sire not me.

For if o' th' instant, thou instruct me not  
 How I should be a slave, it cannot chance  
 But thou must die, tho' from the sacred entrails  
 It were my destiny to be remov'd.

BDE. Hear then, O sire, relax thy front awhile,  
 And first count lightly, not with calculi,  
 But on the fingers, what a sum of tribute 710  
 Comes to us from the cities, and besides,  
 The many hundredths, prytanéan pledges,  
 The metals, markets, harbours, salaries,  
 And sales of public confiscations.  
 From these we nearly draw two thousand talents.  
 Deposit thence the judges' yearly pay,  
 Who sojourn here, six thousand and no more,  
 Yours are one hundred, then, and fifty talents.

PHI. Then not the tenth part comes to us for fee\*.

BDE. No, truly—and where fly the other moneys? 720

PHI. To those whose cry is—"I will not betray  
 Th' Athenian rabble, but will always fight  
 To aid the multitude."

BDE. These, O my Father,  
 Thou choosest to rule over thee, deceiv'd  
 By such slight words: they then receive in bribes  
 Talents by fifties, from the other states,  
 Whom with such threats as these they terrify,  
 "Pay tribute, or I'll thunder down your city."  
 And thou'rt content to eat up the remains  
 Of thy dominion; the allies meanwhile, 730  
 When they perceive the refuse of the crowd  
 With hunger pining, gnaw the ballot-box,

\* i. e. about 1,166 French livres per annum for each of the 6000 judges, scarcely 45£ of our money.

Regard thee as the suffrages of Connus<sup>†</sup>,  
 But bring them presents—pickle-jars, wine, carpets,  
 Cheese, honey, sesamum, cushions, cups, cloaks,  
 Chaplets, chains, goblets, wealth and sanity.  
 To thee, of all whom thou command'st on earth,  
 And all thy toils at sea achiev'd<sup>‡</sup>, not one  
 Presents, to cook thy fish, a head of garlick.

PHI. Not so, by Jove,—but from Eucharides 740  
 I have myself sent for three garlick heads<sup>\*</sup>.  
 But thou annoyest me, not showing forth  
 This slavery of mine.

BDE. Is it not great  
 That those who rule, themselves and flatterers, all  
 Are brib'd alike?—to thee should any one  
 Give the three oboli, art thou content  
 With pay which fighting or besieging towns,  
 By labour manifold thou hast achiev'd?  
 And in addition, what torments me most,  
 Order'd by others, thou frequent'st the courts, 750  
 When an immodest youth approaches thee,  
 The son of Chæreas, standing thus astride,  
 \* \* \* \* \*  
 Bidding thee come by early dawn to judge;  
 Since whosoever is behind the signal,  
 Will not bear with him the three oboli.

<sup>†</sup> According to the Scholiast, Connus was a young harper. Others describe him as one who had wasted his patrimony, and thus become reduced to the condition of a pauper, whence the proverb quoted by Callistratus, *Κόννον θρόνον*, from the empty sound sent forth by a fig-leaf, (see *the Knights*, v. 532.)

<sup>‡</sup> The expression in this line is very singular.

πολλὰ δ' ἐφ' ὕγρῃ πιτυλεύσας.

This participle is derived from *πίτυλος*, the noise made by oars impelled through the water. Hence is formed the word *pitylisma* or *pytilisma*, the ablative case of which (*pitylismate*) is the ingenious conjectural emendation of Jul. Scaliger, in that much-controverted passage of Juvenal (xi. 173) instead of the common reading (*pytismate*). It may be remarked that different codices and editions of this noble satirist, exhibit no fewer than eight words of similar termination besides the two here mentioned—*pedeumate*, *pitteumate*, *pedemate*, *pyreismate*, *poppysmate*, *proptysmate*, *piteremate*, *pygismate*.

<sup>\*</sup> Eucharides was the name of a garlick-seller, and by *τρεῖς ἀγλῖθας* are meant the *σκορόδον κεφαλῇ* of the preceding line.



But, late as he may come, the advocate  
 Receives his drachma as the pleader's fee<sup>1</sup>,  
 And, with another of the archons, sharing  
 What an acquitted culprit may bestow, 760  
 You two arrange together the affair,  
 While like a saw one gives, and one withdraws it.  
 Thy gaping look observes the treasurer<sup>2</sup>,  
 But the manœuvre still escapes thy notice.

PHI. Is't thus they treat me? what, alas! say'st thou,  
 Stirring the very bottom of my soul?  
 My mind thou so attractest, that I know not  
 What 'tis thou do'st to me.

BDE. Consider then,  
 That, when thou might'st with all the world grow rich,  
 Thou'rt always compass'd round by demagogues, 770  
 Who over many cities bearest sway,  
 From Pontus to Sardinia—thou hast nought  
 To make thee glad, save the small salary  
 Which thou receiv'st<sup>3</sup>—and that by little still  
 They squeeze for thee in drops, as out of wool,  
 Like oil, for the support of thine existence.

<sup>1</sup> τὸ συνηγορικὸν, δραχμήν. This was the daily sum granted to the forensic orators for undertaking to plead the cause of any state or citizen. The Scholiast, on the authority of Aristotle, says that the *συνήγοροι* were ten in number and chosen by lot.

<sup>2</sup> σὺ δὲ χασκάζεις τὸν κωλακρέτην. The *κωλακρέτης* was a public accountant who paid the judicial salaries, and provided for the expenses of the festivals. Hence these questors of the public treasury derived their name of *κωλακρέται* or *κωλαγρέται* ἀπὸ τῶν κωλῶν, because they received as their perquisite the skins and relics of their victims.

<sup>3</sup> οὐκ ἀπολαύεις πλὴν τοῦθ' ὃ φέρεις, ἀκαρῇ. That is, all thy gain consists in the purchase of this miserable little cloak, τοῦτο ὃ φορεῖς ἱμάτιον (Schol.), and even this modicum of pay they dole out drop by drop, as if squeezed from wool steeped in liquor. "Métaphore tirée des liqueurs qu'on exprime en pressant un flocon de laine"—(Note of the French translator). In the next line, *ἄλευρον* is said *παρὰ προσδοκίαν* for *ἐλαιον*, or some other fluid—(Bergler). The great extent of the judicial power possessed by the Athenians in the time of Aristophanes may be gathered from this speech of Bdelycleon, who says that they bear sway

From Pontus to Sardinia ;

Compare v. 540. where the chorus says,

οὐκέτι πρεσβυτῶν ὄχλος  
 χρήσιμος ἔστ' οὐδ' ἀκαοῇ.

For they would have thee poor—and for what reason  
 I will declare to thee—that thou may'st know  
 Thy keeper, and when he shall hiss thee on,  
 Leap savagely upon thine enemies. 780  
 If they desir'd to give the people food,  
 Nothing were easier—since a thousand cities  
 Convey us tribute, if to each of these,  
 The charge were given to nourish twenty men,  
 Two hundred thousand of the citizens  
 Had liv'd on hare's flesh—with all sorts of crowns,  
 And early and coagulated milk <sup>b</sup>;  
 Enjoying pleasures worthy of our land,  
 As of the trophy gain'd in Marathon  
 And now, like olive-gatherers, ye go 790  
 In company with him who bears the fee.

PHI. Alas! what torpor's o'er my hand diffus'd?  
 I'm now so soft, I cannot hold my sword <sup>c</sup>.

BDE. But when in fear, Eubœa they would give you <sup>d</sup>,  
 And promise to grant corn by fifty bushels;  
 Yet give they nothing, save of late, five bushels  
 Of barley thou receivedst, and scarce these,  
 (Convicted as a stranger <sup>e</sup>), by the chænix.

<sup>b</sup> *καὶ πύω καὶ πυριάτῃ*. The word *πύον* properly signifies the first milk drawn after calving, and *πυριάτης* scalded cream. Instead of the latter Invernizius reads *πυριάτῃ*, against the metre, as the first syllable would be long, derived from *πύον*, which he affirms to be the reading of all the editions: this is evidently wrong, as both the Juntas give *πυριάτῃ*. The metaphor is repeated at v. 801.

<sup>c</sup> This line is an allusion to the Andromache of Euripides, where Menelaus casts away his sword, as he is on the point of slaying Helen with it. Bdelycleon had before (v. 547.) asked for a sword, on which he threatens to fall if conquered in argument by Philocleon. The same allusion is made by Lampito in the *Lysistrata* (v. 155.) Compare Massinger, (*New Way*, etc.) Act v. Sc. ult., where Sir Giles Overreach exclaims,

“ ——— Ha! I'm feeble.  
 Some undone widow sits upon my arm, etc.”

<sup>d</sup> Our poet here says that these rhetorical demagogues would give to the Athenians in promise, the whole fertile island of Eubœa, whereas in a scarcity of corn, during the terrible plague, which invaded the Attic territory from Æthiopia or the borders of Egypt, so graphically described by Thucydides and Lucretius, they really gave but five medimns or thirty bushels, and that by slow degrees, to each of the 14,240 citizens of Athens.

<sup>e</sup> *ξενίας φεύγων* means *convicted of peregrinity*, and therefore not entitled to the privileges of citizens. The foreigners in Athens amounted to about 4750.

On this account, I keep thee here confin'd  
 Wishing to nourish thee, and not expose 800  
 To be the sport of these vain promisers.  
 And simply now I would grant all thy mind,  
 Except to drain milk from the treasurer.

## CHORUS.

Wise, to a certainty, was he who said,  
 "Judge not before you hear the speech of both."  
 You now appear to me by far superior,  
 So that, with ire relax'd, I cast away  
 The staff—but oh!—associates and coevals,  
 Obey, obey my speech, and be not senseless,  
 Nor very crabbed and inflexible. 810  
 Would I some kinsman or relation had  
 To give me such advice!—and now some god  
 Aids thee, in this affair, with his clear presence,  
 And manifests his benefits—which thou  
 With readiness receive.

BDE. Indeed I will  
 Nourish and give him all an old man needs,  
 Pottage to lick, a soft robe, goat-skin garment,  
 A nymph to rub his members and his loins.  
 Yet he is silent, muttering not a word.  
 This cannot please me.

CHO. He hath turn'd his mind 820  
 Upon his present state and former greatness;  
 For now he knows and thinks upon his fault,  
 That he would not obey thine exhortations.  
 But haply now to these thy words obedient  
 He's wise, and putting off his former manners,  
 Submits himself to thee.

PHI. Alas! Alas!

BDE. Wherefore cry out to me?

PHI. Beguile me not  
 With promises like these—it is my pleasure  
 To be where cries the herald—"Who has not  
 Yet given his suffrage?—Let him rise"—and may 830  
 I stand prepar'd to drop my calculus

The last of all into the ballot-box.  
 Hasten, O soul—where is my lurking spirit<sup>f</sup>?  
 By Hercules, no more among the judges  
 Cleon could I convict of peculation.

BDE. O Father, by the gods, obey my voice.

PHI. Obey thee?—why?—save one thing, speak thy will.

BDE. What is it? let me know.

PHI. To keep from judging.

This, Hades shall decree, e'er I obey.

BDE. Thou, therefore, since the courts are thy delight, 840  
 Descend not thither, but, remaining here,  
 Administer the law to thy domestics.

PHI. Concerning what dispute? why banterest thou?

BDE. Whatever is done here. When, secretly,  
 The servant-maiden has unclos'd the door,  
 Her only shalt thou fine for the offence.  
 And this is what thou still art wont to do.  
 According to right order—if the morn  
 Resplendent shine, by sun-light thou wilt judge;  
 But if it snow or rain, the fire-side, then, 850  
 Will be thy seat of judgment:—should'st thou wake  
 At noon day, yet will no Thesmothetes  
 Exclude thee from the forum<sup>g</sup>.

PHI. This delights me.

<sup>f</sup> σπενδ' ὦ ψυχή·  
 πάρες ὦ σκιερά.

This passage is a parody of the Bellerophon of Euripides,

πάρες, ὦ σκιερά φυλλὰς, ὑπερβῶ  
 κρηναῖα νάπη.

The poetical epithet *σκιερά* applied to the soul will perhaps remind the reader of Adrian's beautiful line, addressed to his soul,

*Pallidula, rigida, nubila.*

<sup>g</sup> οὐδεις σ' ἀποκλείσει θεσμοθέτης τῇ κικλίδι. There were at Athens ten magistrates called archons, viz. the king, archon, the polemarch, and six Thesmothetæ, so called because they had the care of the laws and whatever related to the courts of justice. To these judges, who were chosen each from his own tribe, the Scholiast adds another, the scribe. Whoever of these, when cited to the diet, failed to appear in proper time, was excluded, ἀπὸ τῆς κικλίδος, (see v. 124.) and lost his fee of three oboli. The word *κικλίδες* properly denotes the doors of the judgment-hall, Photius; and *κικλῖς* is defined by the same lexicographer, ὁ τοῦ δικαστηρίου κάγκελλος, (cancellus).

BDE. Besides this, should a pleader at great length  
Pursue his cause, thou wilt not hungry wait,  
Wearing alike thyself and the defendant.

PHI. How then shall I be able, as of yore,  
Rightly to judge affairs, still ruminating?

BDE. Far better—since it is a common saying,  
That while the witnesses are speaking false 860  
Digesting judges scarcely know the cause.

PHI. Indeed thou dost persuade me—but not yet  
Say'st whence my recompense I shall receive.

BDE. From me.

PHI. 'Tis well that I apart receive it,  
And not with any other; for the jester  
Lysistratus hath treated me most basely<sup>h</sup>;  
Having of late with me receiv'd a drachma,  
He went and frittered it away in fish.  
Then to my share assign'd three mullets' scales,  
Which in my mouth I placed—imagining 870  
That I received as many oboli:  
But spit them out disgusted with the smell,  
Then dragg'd him into court incontinently.

BDE. And what said he to this?

PHI. What? why, he said  
That I must have the stomach of a cock;  
For silver thou wilt soon digest, he added.

<sup>h</sup> ——— Λυσίστρατος

ὁ σκωπτόλης ———

is mentioned again in the Acharnians, v. 820, as the disgrace of his tribe, together with ὁ περιπόνηρος Ἀρτέμων and Παύσων ὁ παμπόνηρος. on which passage Elmsley quotes Athenæus, p. 533. E. This low fellow seems here to have played a very shabby trick on Philocleon, by giving him three mullets' scales instead of his judicial fee of the half drachma. These, he says, "I placed in my mouth"—*κἀγὼ 'νεκαψ'* which word Palmer interprets by *incurvavi dentibus*, I bent it with my teeth to try whether it were good; or *κἀγὼν ἔκαψα*, as Florens Christianus reads, who imagines that an allusion is here intended to the Greek proverb used by Æschylus (Agamemnon, 36.) and Theocritus, quoted by Stanley: *βοῦς ἐπὶ γλώσση μέγας*, and applied to such as have an impediment to free speech.—Athenæus quotes from Alexis—

ὁ δ' ἐγκάψας τὸ κερμ' εἰς τὴν γνάθον.

There appears to have been an Attic coin of the value of two drachmas, stamped with the figure of an ox.

BDE. (*giving money to his father.*) Thou seest then how  
much profit thou wilt gain.

PHI. Not altogether small—but do thy pleasure.

BDE. Wait now until I come and bring them to thee.

PHI. Behold, how are the oracles accomplish'd; 880

For I had heard that once the Athenians held  
Domestic judgment-seats, and every man  
Erected for himself, before the doors,  
A small tribunal, like a Hecatæum<sup>1</sup>,  
For his own practice in the vestibule.

BDE. What further wilt thou say? lo, I bring all  
Whate'er I had announc'd, and many more;

*	*	*	*	*
*	*	*	*	*
*	*	*	*	*
*	*	*	*	*

890

BDE. Lo, here is fire, and lentils standing near,  
If there be need to sup.

PHI. This too is well;

For tho' I burn with fever, at the least  
I shall receive my fee; since here remaining  
I may devour my lentils—but for what  
Brought you the bird to me?

BDE. That should you sleep

While any one is pleading, by his song,  
Descending from above, he may arouse thee.

PHI. One thing I still desire, tho' in the rest 900

Well pleas'd.

BDE. What is't?

PHI. That thou bring Lycus' image<sup>2</sup>.

<sup>1</sup> The 'Εκάταιον, or 'Εκατεῖον, was a small shrine or temple of Hecate, ἑκάτοξ and κουροτρόφος, of which several were erected by the Greeks in various places where three roads met; upon these altars it was customary for the rich to place eggs and toasted cheese, especially in the time of the new moon, to be taken away by the poor who casually passed by (see the Plutus, v. 594.)—Our modern Reformers are probably not aware that their notion of *bringing justice to every man's door*, can boast of such high antiquity as is here assigned to it by Philocleon (see the Scholiast on this passage.)

<sup>2</sup> θήρῳ (i. e. τὸ ἡρῳόν) τὸ τοῦ Λύκου is to be understood of the tablet con-

BDE. He's here, O king—and 'tis his very self.

PHI. O hero, how tremendous to behold!

As in our eyes appears Cleonymus<sup>1</sup>.

SOS. Nor yet has he, although a hero, arms.

BDE. If thou wert seated, soon I'd call a cause.

PHI. Call now, for I long since have sat attentive.

BDE. Come then, what cause shall I first introduce?

Of the domestics which hath done amiss?

The Thracian maid who lately burnt a pitcher<sup>m</sup>? 910

PHI. Restrain thyself; since almost thou destroy'st me—

Without a bar art thou about to judge,

Which seem'd to us the first of sacred rites<sup>n</sup>?

BDE. By Jove, there is none present; but I'll run

And bring one hither straightway from within.

How wonderful this passion for a place!

XAN. Go to the crows—to nourish such a dog!

BDE. What is the matter, truly?

XAN. Hath not Labes,

That cur, into the kitchen just now rush'd,

And snatch'd and eat up a Sicilian cheese<sup>o</sup>? 920

BDE. This is, in truth, the first charge to be brought

Before my father—come thou and accuse him.

taining the effigy of the hero Lycus, as it appears in the judicial forum, without the presence of which this lover of lawsuits would scarcely think himself to be in the forum (see the note on v. 398.)

<sup>1</sup> This similitude strikes Bdelycleon, not merely on account of the huge stature of each, but as they are both without arms; the one being a forensic and not a martial hero, the other from having cast his away in battle.—Bergler.

<sup>m</sup> The name *Θάρρα* in this line most probably denotes a domestic damsel brought from Thrace, as *Φρύξ* (v. 433.) and *Σύρα*, in the *Peace*, v. 1112. Instead of *προσκαύσασα* in this line, Florens Christianus thought that the true reading was *προσθραύσασα*, *having broken*, and this certainly appears preferable, although unsupported by manuscript authority.

<sup>n</sup> *ἀνευ δρυφράκ του την δίκην μέλλεις καλεῖν*. This alludes to a barrier of oak or other wood, within which the priest officiated at the sacrifices. Philocleon has such veneration for the place and act of judgment, that, as Bergler observes, he speaks of them as of religious rites or mysteries.

<sup>o</sup> This alludes to the expedition into Sicily in the second year of the lxxxviii. Olympiad, under the conduct of Laches, who is here designed by the dog Labes, a name very appropriate to the canine race from his propensity to take or snatch whatever may be in his way, or, according to the Scholiast, *ἀπὸ τοῦ λαμβάνειν θηρία* (see note on v. 247.)

XAN. By Jupiter, not I—but t'other dog  
Says that he will prefer the accusation,  
Can any one but introduce the action.

BDE. Come now, and lead them hither.

XAN. We must do so.

PHI. But what is here?

BDE. 'Tis the domestic pig-sty<sup>p</sup>.

PHI. Then bearest thou a sacrilegious hand?

BDE. Not so, but that from Vesta auspicating<sup>q</sup>,  
One I may immolate.

PHI. But haste to bring on 930  
The cause; for I look to the punishment.

BDE. Come now, I'll bring the tablets and the stylus.

PHI. Ah me! with these delays thou wilt destroy me—  
But I had need of space to mark my furrows<sup>r</sup>.

BDE. Behold!

PHI. Now summon.

BDE. I'm about it.

PHI. Who

Appears the first?

BDE. A plague on't! how I grieve  
That I've forgotten the judicial urn!

PHI. Ho, whither runnest thou?

BDE. After the urns.

PHI. By no means; for I had these jills.

BDE. Most right.

For all things that we need are present to us, 940  
Except at least the clepsydra.

<sup>p</sup> ——— χοιροκομειον 'Εστίας. This, according to the Scholiast, was a certain cane vessel out of which pigs were fed; and the name of *Vesta* is given to it, as it was the custom to fatten this portion of the live stock near the vestibule of the house. This bore some resemblance to the judicial barrier, and naturally presented itself to the mind of Philocleon as an emblem of his favorite pursuit.

<sup>q</sup> Alluding to the proverb *αφ' 'Εστίας αρχον* since in sacrifices they began with this goddess. The Scholiast quotes Plato in his dialogue of Euthyphron.

<sup>r</sup> The word *αλοκίζειν* is here, by an obvious metaphor, applied to indenting the waxen tablet with a stylus. Fl. Christianus, in a very learned annotation upon this line, says that the phrase equally denotes the furrowing a field and finishing a verse, whence the expression *βουστροφηδόν γράφειν*, to write after the manner of an ox ploughing land.



PHI.

But what

Is this, if not the clepsydra? Full well,  
And in your country's fashion, you devise this.  
But fire immediately let some one bring,  
Incense and myrtle-branches from within,  
That to the gods we first may sacrifice.

CHO. We too will speak words of auspicious omen,  
To second your libations and your prayers;  
Since generously from the war and strife  
Together are we join'd in amity.

950

BDE. Begin the rites with favouring acclamations.

CHO. Phœbus, Apollo, Pythian king, the deed  
Which this man machinates before our doors,  
For all our sakes to prosperous issue lead,  
Now pausing from our labours. Io Pæan!

BDE. O lord and king Agueus, who art plac'd\*

Near to my vestibule, receive this rite,  
Which to my father we devise anew.  
His harsh and rigid manners cause to cease,  
Mingling a little honey with his wrath,  
To give the lees a sweetness<sup>†</sup>; that henceforth

960

\* In the vestibule of their houses the Greeks were accustomed to place columns in the form of obelisks in honour of Apollo ἀλεξίκακος or *averruncus*. This line is defective, and supplied by Brunck, who elegantly conjectures that it ended with Προθύλαιε—the verse then will be :

ὦ δεσποτ' ἀναξ, γείτον' Ἀγνιεῦ, τοῦμοῦ προθύρου Προθύλαιε

comparing Plautus, *Bacchides*, ii. 1. 3.

Saluto te vicine Apollo, qui ædibus

Propinquus nostris accolis veneroque te.

From this position near the door of the house this god was called *Apollo Prostatarius* (see Taubmann's note on the *Bacchides*.)

† The σιραίου μέλιτος μικρὸν here mentioned by our poet, is defined by Galen, in his commentary on Hippocrates, quoted by Fl. Christianus, γλυκὸ ἔψημα, or τὸ ἐψημένον γλεῦκος, as it is defined by the Scholiast. Photius also, in his *Lexicon*, defines it in nearly the same words, τὸν ἐψημένον οἶνον καὶ γλυκύ. The Latins define it by the word *sapa* (from ὁπός, *juice*), wine boiled away to one third part of its substance. Compare Shakspeare, *Macbeth* (Act ii. Sc. 3.)—

The wine of life is drawn, and the mere lees

Are left this vault to brag of.

Pliny (N. H. xiv. ix.) says: "Nam siræum (σίραιον) quod alii hepsema, nostri, sapam appellant, ingenii, non naturæ opus est." When the must, or new wine, was boiled down to the one half of its substance, it was called *defrutum*, and not *sapa*.

He may towards men be of a milder nature,  
 And pity culprits more than their accusers,  
 Weeping with those who supplicate his favour,  
 And ceasing from that peevish disposition,  
 Till all the nettle's taken from his rage.

CHO. We hail with hymns and songs your recent office,  
 In acclamation of your late remarks;  
 For we have borne a friendly mind, e'er since  
 We knew thee for a lover of the people, 970  
 Such as no younger man.

## SCENE II.

*The court.*—XANTHIAS, *the accuser, a Dog as culprit.*

BDE. If any judge  
 Of this helæan court be at the door,  
 Let him come in, since we shall not admit him  
 When they begin to plead.

PHI. Who is this culprit?  
 How will he be condemn'd!

XAN. Hear now th' indictment—  
 A dog of the Cydathenæan tribe  
 Brings his complaint against th' Æxonian Labes  
 Of great injustice; for that he alone  
 Hath been devouring the Sicilian cheese;  
 His punishment shall be a fig-tree clog. 980

PHI. Rather a dog's death, should he once be taken.

BDE. Well, the defendant Labes is in court.

PHI. O wretch impure! how like a thief he looks!  
 Grinding his teeth he thinks he shall deceive me.  
 But where is the Cydathenæan dog,  
 Who prosecutes?

DOG. Bow, wow!

BDE. This other Labes  
 Is here—skill'd both to bark and lick the dishes.

SOS. [*as a herald.*] Silence, sit down—ascend thou, and accuse him.

PHI. Come now, I'll pour this out and empty it.

XAN. O judges, this our written accusation 990

Ye have already heard—for he hath treated  
 Me and the sailors most unworthily;  
 Running into a corner he hath eaten,  
 In the Sicilian fashion, a huge cheese,  
 And in his dark retreat hath fill'd himself.

PHI. By Jupiter, 'tis true—this nasty fellow  
 Hath just now belch'd against me his cheese odour.

XAN. Nor, when I asked him, would impart to me;  
 And who will have the power to do you good,  
 Unless to this dog he cast something too? 1000

PHI. Has he imparted nothing?

XAN. Nought to me,  
 His coadjutor.

PHI. This man's no less warm  
 Than is the lentil. [*Eating some.*]

BDE. By the gods, my father,  
 Do not condemn beforehand; at the least  
 Ere you've heard both.

PHI. But, friend, the thing is clear—  
 Speaks for itself.

XAN. Do not dismiss him then;  
 Since of all dogs he eats by far the most,  
 In single gluttony—and having sail'd  
 The mortar round, devours the cities' crust.

PHI. And not enough is left me to fill up 1010  
 The pitcher's clinks.

XAN. Chastise him therefore; since  
 One thicket could two robbers ne'er conceal.  
 I would not altogether bark in vain,  
 If so, hereafter I'll not bark at all.

PHI. Hi, hi, what crimes has he accus'd him of?  
 This man is a furacious article.  
 Is not this your opinion too, O cock?  
 By Jove, he nods assent.—Where's the chief justice?  
 Let him give me a chamber utensil.

Sos. Take it yourself—for I am summoning 1020  
 The witnesses for Labes to appear.  
 Dish, pestle, cheese-knife, chafing-dish, and pot,  
 With other culinary utensils.

But art thou oozing still, nor yet set down?

PHI. I think that he'll evacuate to-day.

BDE. Will you not cease to be so harsh and rigid,  
Thus gnawing even the culprits with your teeth?  
Mount—plead excuse—why art thou silent? speak.

PHI. But he appears not to have aught to say.

BDE. Not so; but to my mind he fares the same 1030  
As erst th' arraign'd Thucydides endur'd<sup>u</sup>.  
In mute astonishment he clos'd his jaws.  
Out of the way—for I will plead his cause.  
'Tis hard, O judges, to defend a dog  
From slanderous accusation—yet I'll speak;  
For he is faithful, and pursues the wolves.

PHI. Yet he's a robber and conspirator.

BDE. By Jove, but he's the best of present dogs,  
And equal to the charge of many sheep.

PHI. But to what end, if he devours the cheese? 1040

BDE. Because he fights for thee, and guards the door,  
And is in other ways most excellent.  
But pardon him if he hath stolen aught;  
For he is not well skill'd to play the harp—  
I wish he had no skill in letters too<sup>x</sup>,  
That he might not accuse us of his crimes!  
Give ear, O good judge, to my witnesses—  
Ascend thou, O cheese-scraper, and speak aloud;  
For thou wert then the quæstor—answer clearly:

<sup>u</sup> He was the son of Milesias the Athenian, a relative of Conon, the adversary of Pericles, by whom he was compelled to undergo the sentence of ostracism, being accused of treachery, and not able to answer the charge brought against him; to this sudden silence our poet pleasantly alludes in the next line—

*ἀπόπληκτος ἐξαίφνης ἐγένετο τὰς γνώθους.*

He is mentioned by Thucydides, in the first book of his history, as a leader of forty ships, and sent to assist Pericles with Agnon and Phormio. There were, as Fl. Christianus observes, from the Scholiast, four Athenians named Thucydides; the first was the son of Milesias, here spoken of; the second, called the Gettian by the Scholiast (erroneously for Gargettian); the third a Thessalian; the fourth the son of Olorus, and the celebrated historian of the Peloponnesian war.

<sup>x</sup> This and the following lines are in the common editions given to Philocleon; but, as Fl. Christianus remarks, they are much more suitable to the character of Bdelycleon; I have therefore given them to him, as the Venetian Codex also does.

Hast thou not from the soldiers scrap'd thy gains—  
Yes, I say scrap'd?

PHI. By Jupiter, he lies. 1051

BDE. O friend, have pity on our sad condition;  
For this same Labes eats the heads and spines,  
Nor in one situation e'er remains.  
The other is but fit to guard the house;  
For there remaining he demands a share  
Of whatsoever any one brings in;  
If not, he backbites.

PHI. Ah, what evil's this,  
By which I'm soften'd?—some ill influence  
Comes round me, and I am persuaded!

BDE. Come, 1060  
I supplicate thee—pity him, O father.  
Where are the children? Mount, O miserables,  
Yelp, ask, entreat, and cry.

PHI. Descend, descend.

BDE. I will descend—and yet this word descend  
Hath cheated many—yet will I retire.

PHI. Go to the dogs.—How good 'twere not to sup!  
For, as I think, my tears would have discover'd  
That I was fill'd with nothing else than lentils.

BDE. Escapes he not then?

PHI. That is hard to know.

BDE. Turn, O dear father, to a better mind. 1070  
Here, take this lot, then cast it, with clos'd eyes,  
Into the other urn, and thus absolve him.

PHI. Not so—for on the harp I am unskill'd.

BDE. Come now, I'll bring you hither in all haste.

PHI. Is this the first?

BDE. It is.

PHI. My pebble's in.

BDE. He's cheated to acquit against his will.

PHI. Come, let us empty them—how have we striven?

BDE. Th' event will show—Labes, thou art absolv'd.  
Sire, sire, what ail'st thou?

PHI. Ah me, where is water?

BDE. Erect, erect thyself.

PHI. First tell me this— 1080

Is he indeed absolv'd ?

BDE. He is, by Jove.

PHI. I can no more. [*fainting.*]

BDE. Friend, trouble not yourself,  
But stand upright.

PHI. How shall I to myself then

Be conscious of a criminal acquitted ?

What must I suffer ?—but, O deities,

Thrice honour'd, pardon me the deed, which I,

Unwilling, not of purpose, have committed.

BDE. Bear it not ill, for liberally, O father,  
I'll rear thee, leading everywhere with me 1090  
To feasts, to dinner, to the spectacle ;

So that with pleasure thy remaining life

Thou wilt consume—nor shall Hyperbolus

Deride thee and deceive.—But let us enter.

PHI. Even so now, if you please.

CHO. Go on rejoicing

Where'er you will ; and ye, unnumber'd myriads,

Take heed to words that shall be wisely spoken,

Lest they unprofitably fall to earth.

For this from inconsiderate spectators,

And not from you, 'twould be our lot to suffer.

Now therefore hither bend your mind, O people, 1100

If the pure truth ye love—for now the poet

Wishes to cast some blame on the spectators ;

For he complains of injuries receiv'd

Of you, whom first he treated liberally,

Assisting other bards, not openly,

But with his secret aid, in imitation

Of the prophetic skill of Eurycles<sup>7</sup> ;

<sup>7</sup> The former of these lines, which are of a highly comic character, alludes to our poet bringing upon the stage his three first comedies under the borrowed name of some contemporary poet, as of Philonides and Callistratus, not being then of the age required by law to contend for the dramatic prize. According to the Scholiast, Eurycles was an Athenian prophet, called *εγγαστριμυθος*, or *ventriloquist*, because he was reported to utter his predictions by the aid of an indwelling divinity. Hence soothsayers were denominated *εγγαστρίται* and *Ευρυκλείδαι*. The comparison here made by our poet of himself to this seer is very amusing, and conceived

Descending into foreign stomachs, there  
 Full many comedies he poured forth.  
 But after this he tried his native strength, 1110  
 Ruling his own, not other muses' tongues.  
 Then rais'd to an unequall'd height of honour,  
 He has not yet, he says, attain'd the summit;  
 Nor swells his mind, elated in its pride,  
 Nor tries he the palæstra in his revels;  
 Nor, should a lover, angry that his flame  
 Is jeer'd in comedy, hasten to him,  
 Consents he with good-natur'd mind to yield,  
 Lest he a pander to his muses prove.  
 He says, besides, when he began to teach, 1120  
 That he attack'd not men, but with the force  
 Of Hercules with monsters huge engag'd,  
 Straight from the first and boldly undertaking  
 To stand against this wretch with saw-like teeth,  
 Forth from whose eyes shone Cynna's direst rays.  
 While hundred heads, in hideous circle join'd,  
 Of most abandon'd flatterers lick'd his round.  
 He had a torrent's voice, engendering death,  
 Odour of seal, with Lamia's unwash'd limbs\*,  
 And camel's fundament. Seeing this monster, 1130  
 He said that fear induc'd him not with gifts  
 Its fury to appease, but still even now

in a spirit of refined irony. The French translator, in a note, well describes the power of vaticination possessed or pretended to by Eurycles—"Cet Euryclès était un devin d'Athènes, qui portait, disait on dans son ventre, le genie qui l'inspirait." The first of his plays which Aristophanes openly acknowledged was *the Knights*, and in which he was himself constrained to perform the part of Cleon.

\* This monster, Lamia, otherwise called *Μορμώ* or *Μορμολύκειον*, is applied as an epithet or cognomen to Cleon, (*the Knights*, v. 609.) It was a bugbear similar to that whose illusions under the name of Empusa, and in the various forms of a cow, a mule, or a woman, are so humorously related in *the Frogs*, (v. 285.) Bergler quotes a fragment of Lucilius, descriptive of this terrible bugbear.

Terriculas Lamias, Fauni quos Pompiliusque  
Instituere.

See also Horace, (ad Pis. 340.)

Neu pransæ Lamiaë vivum puerum extrahat alveo.

It appears from the Scholiast that Pherecrates wrote a comedy on the subject of the Lamia which is alluded to in v. 1177. (Bergler.)



He fights for you, and says that the past year,  
 Quotidian fevers he attack'd with it,  
 Strangling by night the sires and grandsires both;  
 And who, reclin'd at ease upon their beds,  
 Against the least litigious of your number;  
 Together glued defendants' oaths, citations,  
 And testimonies.—So that many leap'd,  
 Impell'd by terror, to the polemarch<sup>a</sup> 1140  
 Such warder off of evils having found,  
 And purger of this land, in the past year  
 Ye have betray'd him<sup>b</sup>, scattering newest counsels,  
 Which, by not knowing clearly, ye have made  
 Incapable to grow,—and in libations,  
 Full oft has utter'd such sweet comic strains,  
 He swears by Bacchus that he ne'er heard better.  
 Which it is base you had not straightway known,  
 But in no worse esteem among the wise  
 Our bard is held, because he wreck'd his hopes 1150  
 When he had driven his rivals from the field.  
 But, O my friends, admire and cherish more,  
 Such bards as seek to utter something new,  
 And fresh discoveries make—preserve their thoughts,  
 Laying them by with apples in your chests;  
 This, if you do throughout the year, your garments  
 Shall of dexterity be redolent.

S.-C. O we, who once were ardent in the dance<sup>c</sup>,  
 And brave in fight, of all men most courageous;  
 But this is of old date—'tis past—and now, 1160

<sup>a</sup> This was one of the nine archons particularly authorized to take cognizance of strangers and foreigners who sojourned at Athens. To this powerful magistrate those who stood in need of assistance naturally had recourse for patronage and support in legal or other difficulties.

<sup>b</sup> Aristophanes here complains of the Athenian judges, who in the preceding year had condemned his first comedy of *the Clouds*, and driven him contumeliously from the stage, in favour of Cratinus and Amipsias.

<sup>c</sup> Invernizius rightly, as I think, agrees with Brunck in attributing this speech to the semichorus, although against the old editions, and the opinion of Florens Christianus, who considers the first line of this animated trochaic apostrophe to the brave season of their youth, to be taken from the old proverbial senarius applied to the *laudatores temporis acti*, and quoted in *the Plutus*, (vv. 1002—1075.), *πάλαί πρότ' ἦσαν ἀλκιμοὶ Μιλήσιοι*.



These hairs of ours are whiter than the swan :  
 Yet, even from the remains, may be conjectur'd  
 Our youthful vigour—hence I deem my age  
 Superior to the locks of many youths,  
 Both in appearance, and broad fundament.

CHO. Should any one among you, O spectators,  
 Survey my form, and wonder to behold me  
 Squeeze'd in the middle to a wasp's dimensions,  
 Or what should be the meaning of this sting,  
 I clearly will instruct him, tho' before 1170

He were a stranger to the Muses' art.  
 We of the stinging tail are justly call'd,  
 Sole, native born, indigenous Athenians,  
 The bravest race, and chiefly wont to aid  
 This city in her battles, when arriv'd  
 The barbarous monarch, and with smoke and fire  
 Laid waste the whole—threatening to take from us,  
 By violence the hornets—for with spear  
 And shield, straight rushing on, we fought with them,  
 Boiling with anger, standing man to man, 1180  
 Eating his very lip from indignation.

Under their darts we could not see the sky.  
 Yet, by the gods' assistance, we repell'd them  
 At eventide ; for ere the fray began,  
 An owl flew past our army—then we follow'd,  
 Pursuing them like tunnies into nets ;  
 Stung in the cheeks and brows, away they fled,  
 So that, even now, with the barbarians, nought  
 Has a more brave name than the Attic wasp.

S.-C. Then truly I was bold, nor dreaded aught ; 1190  
 And routed, sailing thither in my galleys,  
 The adversaries' force.—Since then, we car'd not  
 To speak aright, or to calumniate any,  
 But our ambition was to be best rower.  
 Having then taken many a Median town,  
 Hither we caus'd the tribute to be brought,  
 Which now the younger depredators steal.

CHO. Regarding us full often, you will find us  
 Most like to wasps in manners and in life.

For first, no irritated animal 1200  
 Is more irascible than we, or peevish.  
 Then, we resemble wasps in all our schemes;  
 For gather'd, like the hornets, into swarms,  
 Some near the archon, others with th' eleven,  
 These in th' Odéon carry on their suits<sup>d</sup>,  
 And others, clustering round the walls, reclin'd  
 On earth, like worms, scarce move within their cells,  
 And we're most ready to provide subsistence:  
 For we sting all men, and so gain a living:  
 But drones among us sit without a sting, 1210  
 Who at their leisure eat our tribute's produce,  
 Not sharing in the toil—but this afflicts us  
 With heaviest woe, if any one, not train'd  
 To battle, bear away our salary,  
 Not taking in defence of this our land  
 Oar, spear, or pustule—but to speak concisely,  
 I think, that whatsoever citizen  
 Has not a sting, should take no salary.

## ACT III. SCENE I.

PHILOCLEON, BDELYCLEON.

PHI. Ne'er while I live will I put off this cloak,  
 For it has been my sole defence in war, 1220  
 When mighty Boreas was array'd for us<sup>e</sup>.

<sup>d</sup> The Odéon was built by Pericles, in the form of a theatre, *θεατροειδής*, (Schol.), where musicians and tragedians recited their compositions to the people. It was here also that the distributions of corn were made, and as this led to frequent disputes and litigation, the presence of the archon and the eleven criminal magistrates, called afterwards *θεσμοφύλακες*, was required to settle them. Aristophanes (who never loses sight of his chief object) in this passage means to insinuate that no part of Athens was free from judgments and tribunals.

<sup>e</sup> It appears more natural to refer this line, with the Scholiast, to the violence of the north wind, which, blowing from mount Pelion, terribly harassed the Persian fleet at the battle of Artemisium, so minutely described by Herodotus (*Polymnia*, clxxxviii.—cxci.), in which the historian asserts that, according to the lowest calculation, four hundred vessels were totally lost; than, with Conzius, to imagine the Persian king to be denoted by the appellation of Boreas; to whom the Athenians afterwards erected a shrine on the banks of the Ilyssus, having first sacrificed to him and his wife Orithyia, daughter of Erectheus.

BDE. You seem desirous that no good befall.

PHI. By Jupiter, it no ways profits me.

For erst, when fill'd with fish bak'd on the coals,  
I to the fuller gave three oboli.

BDE. But let th' experiment be tried, since thou  
Hast once, for good, given up thyself to me.

PHI. What then demandest thou that I should do?

BDE. Dismiss your threadbare cloak, and throw instead,  
This garment round you cloak-wise.

PHI. Must we then 1230  
Beget and nourish sons, since this of mine  
Would fain now suffocate me'?

BDE. Hold—take this—  
Cast it around you, and prate not.

PHI. What plague  
Is this, by al the gods?

BDE. Some call it Persian.  
And others a frieze gabardine.

PHI. But I  
Conceiv'd it to be a Thymætian rug.

BDE. No wonder, for thou ne'er hast been to Sardis;  
Else hadst thou known; but now thou know'st not.

PHI. I?

'Tis so by Jove, but it appears to me  
Most like the hairy cloak of Morychus<sup>g</sup>. 1240

BDE. No—this is woven in Ecbatana<sup>h</sup>.

<sup>f</sup> Philocleon says this because his son offers to give him too warm a garment. The word *καυνάκη*, by which it is here designated, is defined by one of the Scholiasts, a kind of Persian garment, having the hair on one side. The word is still preserved in the Persian *Kenāgh*, a silken thread. The Thymætian rug, mentioned in the next line (*σισύραν Θυμοιρίδα*), was manufactured in the Attic burgh Thymætades, of the tribe Hippothomtis, named from the hero Thymætus.

<sup>g</sup> Morychus was a tragic poet of that time, fond of luxurious living, and wearing thick hairy garments. He is mentioned again in the *Acharnians*, v. 852, *the Peace*, v. 973, and his generous style of living is commended at v. 506. of this play.

<sup>h</sup> Ecbatana and Susa were the two chief cities of Persia, the latter being the residence of the king in winter, and the former in summer. This city was celebrated for the manufacture of elegant garments (see the *Acharnians*, v. 64.), for which Sardis, built under mount Tmolus, appears to have been the place of sale.

PHI. Are there tripe woofs, then, in Ecbatana<sup>1</sup>?

BDE. But whence, O friend? since they, by the barbarians,  
Are woven at great cost;—for this with ease  
Hath swallow'd up a talent's weight of wool.

PHI. This, therefore, should be call'd a wool consumer,  
More justly than a shaggy Persian garment.

BDE. Stand still, O friend, awhile, and robe yourself.

PHI. Ah, wretched me! what heat this cursed robe  
Pours out upon me!

BDE. Will you not be cloth'd? 1250

PHI. By Jupiter, not I—but, if there's need,  
Surround me with a furnace.

BDE. Come then, I  
Will cast it round thee—enter thou within.

PHI. At least, let down a flesh-hook.

BDE. Wherefore this?

PHI. To take me out ere I dissolve away.

BDE. Come now, put off your détestable shoes,  
And quickly don these slippers of Laconia<sup>k</sup>.

PHI. What! shall I ever condescend to wear  
The worn-out sandals from our enemies?

BDE. Place your feet in them, friend, and stoutly take 1260  
Your way to the Laconian territory.

PHI. You wrong me, forcing this, my foot, to walk  
Towards the hostile country.

BDE. Come, the other.

PHI. By no means that—since of the fingers, one  
Is altogether a Laconian hater.

BDE. It can't be otherwise.

PHI. Unhappy I,  
Who, in my old age, cannot take a chilblain!

BDE. Make haste and put it on—then, like the rich,

<sup>1</sup> κρόκης χόλιξ. Philocleon here compares the woolly prominences on these garments to the crisp intestines of an ox, and named either from receiving the liver (χολήν), or from its hollowness (ἀπὸ τοῦ κοιλότητος).

<sup>k</sup> The more elegant kind of men's shoes came from Laconia, as those of the women from Sicyon. Philocleon objects to the former that they are worn by the enemies of his country, and therefore prefers his square and old-fashioned *καττάματα*. This is a very characteristic trait of one who is reckoned to be in all things one of the *cinetuti Cethegi*.

Step with this delicate and mincing air.

PHI. Come, view my mien, and then consider which, 1270  
Of all the wealthy, I'm most like in gait.

BDE. Which? to a boil wrapp'd in a garlick poultice.

PHI. Truly, I have a wish to wag the tail.

BDE. Come now,—wilt understand to speak grave words  
Before the learn'd and dexterous of mankind?

PHI. I will.

BDE. What words, then, canst thou speak?

PHI. Full many.

First, how the Lamia utter'd doleful sounds

When caught; then, how Cardopion beat his mother<sup>1</sup>.

BDE. Count not to me your fables—but such talk

Of men, as we are wont to have at home. 1280

PHI. I truly know this of domestic tales,

How, that of old, there was a mouse and weasel.

BDE. "O foolish and unlearn'd"—thus, in reproach,  
Theogenes said to the scavenger:

Among men, pratest thou of mice and weasels?

PHI. What themes, then, must we choose?

BDE. Weighty and grave.

Such as—'how hast thou the religious functions

With Androcles and Clisthenes fulfilled?'

PHI. But I have seen no games, except at Paros,

And, for that sight, I paid two oboli. 1290

BDE. But you must tell us how Ephudion fought<sup>m</sup>

<sup>1</sup> This, according to the Scholiast, is the beginning of a story well known at the time—the verb *ἐτυψεν* is wanted to complete the sentence. Philocleon being interrupted in his speech in the same manner as Mnesilochus is by the woman in *the Thesmophoriazuseæ*, (v. 563.) The story of the mouse and weasel, as well as the reproof cast upon the scavenger by Theogenes (or more probably Theagenes, see *the Birds*, v. 822—1175.), are old wives' tales of the same stamp. Androcles and Clisthenes, mentioned a few lines below, were two vile and despicable contemporaries of our poet, whom he names, *παρὰ προσδοκίαν*, as discharging the high office of *θεωροί*, or inspectors of sacred rites, oracular consultations, games, etc., for which they received a stipend from the public chest. This no doubt is intended as a sly rebuke to the Athenians, who were in the habit of entrusting their embassies to such mean persons.

<sup>m</sup> Ephudion the Mænalian and Ascondas appear to have been athletes; the former of whom is reported to have been victorious at the Olympic games. The same story is alluded to again by Philocleon, at v. 1523, with the characteristic

In the pancratium nobly with Ascondas,  
Already old and grey, but deep in chest;  
With hands and flanks, and cuirass excellent.

PHI. Cease, cease, thou talk'st of nothing—how could one,  
Arm'd with a breastplate, fight in the pancratium?

BDE. Thus are the wise accustom'd to confer.  
But tell me one thing more—with stranger guests  
When drinking, what achievement, in your youth  
Perform'd, of manliest nature, would'st thou tell? 1300

PHI. That, that of all my actions was the bravest,  
When silently I stole Ergasion's props<sup>n</sup>.

BDE. Thou killest me.—What props? rather relate  
How, formerly, thou hast pursued a boar,  
Or hare, or run with unextinguish'd torch<sup>o</sup>,  
Or any other sport of vigorous youth.

PHI. I truly know a feat most juvenile:  
When, being yet a sturdy boy, I won,  
Against Phaëllus, by two suffrages<sup>p</sup>,  
Damages in a cause of defamation. 1310

BDE. Cease, and, reclining here, learn thou besides  
To be a talkative convivial fellow.

PHI. And how shall I recline? come, tell me quickly.

BDE. In the most seemly fashion.

garrulity of age, like Shakspeare's Justice Shallow, so full of his juvenile reminiscences, as of Sir J. Falstaff breaking Scogan's head at the court gate, etc. (2nd part of Henry IV., Act III. Sc. 2.)

<sup>n</sup> All that we know of this Ergasion is, that he was a rustic, and as we may gather from this line, the proprietor of a vineyard; αἱ χάρακες are the props to which he trained his vines, see v. 1291. This word in the masculine denotes the stakes used in fortification.

° ——— ἡ λαμπάδα

ἔδραμες.

See *the Frogs*, v. 1113. and note, and compare Lucretius, ii. 78.

<sup>p</sup> He was a Crotonian, and an excellent runner at the Olympic games, whose swiftness of foot was celebrated before in *the Acharnians*, (v. 215.) He is also said to have gained three victories at the Pythian games. Florens Christianus and Brunck remark the characteristic manner in which Philocleon applies to his victory in the forum terms peculiar to the race, in the line

εἶλον διώκων λουδορίας ψηφοῖν δυοῖν.

He is here called βούπαις, which exactly answers to Slender's expression in the Merry Wives of Windsor, (Act V. Sc. 5.) a great lubberly boy.

PHI.

Is it thus

You charge me to recline?

BDE.

By no means.

PHI.

How then?

BDE. Extend your knees, and in gymnastic fashion

Anoint you on the couch with oil and water.

And after, praise one of the brazen vessels.

Survey your roof, admire the tapestry

Extended thro' the hall<sup>1</sup>, demand to pour 1320

Water upon our hands, bring in the tables.

We sup—are wash'd—and then make our libations.

PHI. Now, by the gods, live we on visions here?

BDE. The female minstrel hath begun to blow.

The guests are Æschines, Theorus, Phanus<sup>2</sup>,

Cleon, another at Acestor's head.

And, since thou art in company with these,

See that thou well take up the festal strain.

PHI. Truly? like no one of the mountain tribe<sup>3</sup>.

<sup>1</sup> κρεκάδι' ἀλλῆς θαύμασον. The meaning of this passage is much controverted; the word κρεκάδια, which some commentators interpret of musical instruments played in concert, occurring in no other ancient author. Bisetus reads καὶ ἱκρίδι' ἀλλῆς; but this is mere conjecture. The explanation of Brunck appears to me the most natural and unforced; who considers κρεκάδια as synonymous with παραπέτασμα or ἱστιουργήματα. It can scarcely mean the melody, as this was not applied to as an adjunct to the feast, but at its termination—as Bdelycleon says a few lines below, ἀύλητρίς ἐνεφύσησεν. The texture and beautiful figures wrought on the ancient tapestry were, as they deserved to be, objects of especial admiration, (see Theocritus, Adonias. v. 78, and sqq.) where the woven hangings of Alexandria are called θεῶν περονάματα; and compare Sappho, (Frag. xxiv.)

γλυκεῖα Μᾶτερ, οὗτοι δύνανται κρέκειν τὸν ἱστόν.

<sup>2</sup> The first named of these guests was the son of Sellus, mentioned again in v. 1283. Phanus was probably some low person of that time whom poverty constrained to sup in a sparing manner. Bergler imagines that Κλέων and ξένος τις ἕτερος denote one and the same person, but it appears better to adopt the elegant conjecture of Brunck, or rather Bentley ('Αέστορος), which Invernizius has received into the text, instead of the common 'Αέστρος; the words will denote another guest reclining at the head of Acestor, although the Scholiast says that Acestor was a foreigner lampooned under the name of Sacus. Instead of ξένος τις ἕτερος, G. Burges proposes to read 'Αναξαγόρας, in derision of whom that learned critic supposes Aristophanes to say, altering, in a slight degree, the words of Alcæus, ὁ νοῦς ἦν τις ὁ μαινόμενος.

<sup>3</sup> ἀληθες, ὡς οὐδεὶς Διακρίων δέξεται; as Florens Christianus reads the line,



BDE. First I will sing, for I, in truth, am Cleon, 1330  
Harmodius' melody<sup>†</sup>—and follow thou.

There never yet was an Athenian man—

PHI. A robber of such vast audacity.

BDE. Will you do this?—Your bawling will undo you.  
For he declares that he'll destroy you quite,  
And drive you from this land.

PHI. And I, forsooth,  
Howe'er he threat, by Jove, will sing another.

O man, infuriate thus with pride,  
And mighty violence of thine,

The city thou wilt turn aside, 1340  
Which now is nodding to decline.

BDE. But when Theorus,  
Reclining at your feet, and taking Cleon  
By the right hand, should sing, "O friend, who art  
Instructed in Admetus' history",  
Cherish the virtuous"—by what scolion would'st thou  
Reply to him?

PHI. In lyric strain would I.  
"We cannot use the fox's guile,  
Nor wear to both a friendly smile."

BDE. Next Æschines, 1350  
The son of Sellus, poet and musician\*,

in order to preserve the integrity of the iambic senarius, instead of the common *οὐδεὶς γε Διακρίων δεδέξεται*. According to the laws of Solon, the Athenian territory was divided into three regions, the Paraloi, or maritime, the Pediai, or inhabitants of the plain, and the Diacrii, or those of the hill country. Pandion is said to have distributed the last among his sons, and to have given the principality to Lycus, the region about the city, together with the citadel, to Ægeus, the maritime district to Pallas, and the Megaric to Nisus.

<sup>†</sup> This is the celebrated scolion of Callistratus, usually sung at festal entertainments by the Greeks, in order to keep alive the patriotic feelings of the guests—beginning *ἐν μύθῳ κλαδὶ τὸ ξίφος φορήσω*, and often alluded to by our poet. (See particularly the *Achærians* (v. 942, 1058.), and the note on the former passage). Each of the five guests is supposed to sing a song in his turn, which Philocleon, who begins with a strain of Alcæus, perverts to a ridiculous sense, and chiefly against his former friend and oracle Cleon.

<sup>u</sup> This scolion is variously attributed to Alcæus, and Sappho; but the Scholiast gives it to Praxilla, a poetess of that time who wrote convivial songs, *ἄσματα παροίτια*.

\* *ἀνὴρ σοφὸς καὶ μουσικός*. (See Heyne on Pind. Ol. i. 15.)



Shall thus take up the song.

"May affluence with power agree<sup>1</sup>

To crown Clitagoras and me

With all Thessalia's force to aid."

PHI. Much dissipation thou and I have made.

BDE. In this thou hast been very well instructed ;

But we must go to sup at Philoctemon's.

Boy, Chryses, boy, prepare the supper for us,

That we sometime may revel.

PHI. By no means ;

To drink is evil—for from wine arises 1360

Breaking of doors, blows, stoning, and the money

That must be paid down when the headache's past.

BDE. Not if you meet with good and honest men.

For either they console the sufferer,

Or thou relat'st some humorous tale to rouse

The hearer's laughter, an Æsopic fable,

Or Sybaritic jest<sup>2</sup>, out of the stock

Of those which thou hast learn'd in the Symposium.

And when to laughter thou hast turn'd the subject,

Having dismiss'd thee, he departs the assembly. 1370

PHI. Then must I learn a multitude of fables,

At least if I may sin and suffer nothing.

Come, let us go now, nor let aught detain us.

#### CHORUS.

Oft have I thought myself a clever fellow,

Nor ever foolish—but Amunias,

The son of Sellus, of the Crobuli<sup>3</sup>,

<sup>1</sup> This ode is the production of Clitagoras, a woman of Thessaly, whose inhabitants assisted the Athenians in the war against the thirty tyrants.

<sup>2</sup> *Αἰσωπικὸν γέλοιον ἢ Συβαριτικὸν*. The Scholiast establishes a difference between these two kinds of apologues or jocular fables—that the former related to man, the latter to quadrupeds. According to the same authority, founded on a passage of Plato the comic writer, the great Samian fabulist Æsop was resuscitated after death.

*καὶ νῦν ὁμοσὸν μοι μὴ τεθνάναι τὸ σῶμ' ἐγὼ  
ψυχὴ δ' ἀπὸ νίκης ὥσπερ Αἰσώπου ποτὶ.*

Bergler however does not believe in the reality of this distinction.

<sup>3</sup> Æschines and not Amunias was the son of Sellus ; but our poet is desirous of satirizing the wretched poverty of both at the same time. By the *Crobuli* may be

Is more so—him I formerly have seen  
 At supper with Leogoras, instead  
 Of his accustom'd apple and pomegranate,  
 For he's a hungry wretch like Antipho. 1380  
 But as ambassador to Pharsalus  
 He is departed—and, when there alone,  
 Was conversant with the Thessalian paupers,  
 Being no less a beggar than themselves.

S.-C. O blest Automenes, happy art thou<sup>b</sup>

1. In our regard! for sons thou hast begot  
 Most skill'd in works of manual industry.  
 The first, a friend to all, of greatest wisdom,  
 Whom grace attended, an accomplish'd harper.  
 The next, a player, hard to say how good! 1390  
 And then Ariphrades, most seeming wise,  
 Of whom his father once declar'd on oath,  
 That he had learn'd of none but simple nature  
 To form the tongues, and enter every bagnio.

S.-C. There are some, who declar'd me reconcil'd,

2. When Cleon troubled me, and with reproaches,  
 Press'd sore upon me—then, when I was beaten,

meant either a proper name, or, as the Scholiast interprets the word, a man who gathers his hair into a bow or knot at the top of the head, in women called *corymbus*, and in boys *scorpius*. So in v. 466, he is denominated *κομηταμόνιος*. He appears to have conducted an embassy to Pharsalus, a city of Thessaly, and was accused by Eupolis of falsifying his legation. Leogoras, mentioned in the next line but one, was a statesman of that time, and father of Andocides, fond of breeding horses and pheasants. See the Scholiast on *the Clouds*, v. 110. Antipho was a mere pauper.

<sup>b</sup> This must be understood ironically, since Automenes could not be regarded as an object of envy on account of his sons, two of whom, Arignotus the harper and Ariphrades, are severely satirized in *the Knights* (v. 1275, sqq.), on account of their bad dispositions and profligate manners. The third was a player, whose name has not been handed down. Ariphrades is said, in v. 1420, to have learned from nature “to form the tongues and enter every bagnio,” where by *γλωττοποιῦν* is to be understood *γλωττίδας ἀληθικὰς ποιεῖν*, to make the tongues of musical instruments. The verses from 1275 to 1281, which, after Brunck, I have given to the two semichoruses, Invernizius exhibits as a continuation of the choral song beginning *πολλάκις δὴ ’δοξ’ ἱμαντῶ δεξιᾶς πεφυκέναι*. The metre of these lines is frequently used by the comic poets; they are tetrameters consisting of three first pæons and a cretic

-----o---o---o---o---

and one line of the second semichorus is most probably lost.

And shouted out aloud, with distant laugh  
 They, who beheld, derided my misfortunes.  
 No whit regarding me, but only bent 1400  
 To know if e'er affliction would impel me  
 To cast forth any jibe—which I perceiving,  
 Began to act a grinning monkey's part ;  
 Whence now 'tis said, the stake deceives the vine<sup>c</sup>.

## ACT IV. SCENE I.

XANTHIAS, CHORUS.

- XAN. O tortoises, blest in your skin—thrice blest !  
 More than the covering that protects my ribs ;  
 How well and wisely you have cover'd up  
 Your ridged back, as if to ward off blows ;  
 While I to death am wounded by a staff.
- CHO. What is the matter, boy ? for by this name 1410  
 Must we call him, tho' old, who suffers blows.
- XAN. Was not the old man a most noxious plague,  
 And of the guests most temulent by far ?  
 Although Hippullus, Antipho, and Lycon,  
 Were with Lysistratus, and Theophrastus,  
 And Phrynichus, assembled there, yet he  
 Was the most insolent of all by far.  
 For soon as he was fill'd with much good cheer  
 He leap'd, he frisk'd, and into laughter burst,  
 Pleas'd as an ass with barley saturated, 1420  
 Then struck me playfully, shouting, Boy, boy !  
 Soon as he saw him, this similitude  
 Lysistratus employ'd—" Old man, thou'rt like  
 One of the people's dregs newly enrich'd,  
 And pack-ass running to the chaff aside ;"

<sup>c</sup> This is a proverbial expression, to denote the failure of what we relied upon for support. It is here covertly applied to Cleon, who, trusting too much to popular favour, was desirous to deprive Demosthenes and Nicias of their command after the affair of Sphacteria, in order that he might himself be appointed to it ; instead of which he was fined five talents, as Dicæopolis declares in the opening of the *Acharnians*.

While he in turn with shouts resembled him  
 To a poor locust that had cast its skin,  
 And Sthenelus robb'd of his furniture;  
 They straight applauded, all but Theophrastus,  
 Who bit his lips as one of nice discernment; 1430  
 While the old man thus question'd Theophrastus—  
 "Tell me, why seemest thou so trim and neat,  
 Thou who art wont to play the comic fool,  
 And lick each wealthy man in adulation?"  
 Thus he insulted them in turn, deriding  
 With rustic contumely, and uttering words  
 Most senseless, nought agreeing with the subject.  
 Then, after he returns inebriate home,  
 If any light on him, he beats them all.—  
 And lo! he enters with a tottering pace— 1440  
 But I'll move hence ere I'm regal'd with blows.

## SCENE II.

CHÆROPHON, BDELYCLEON, CHORUS, and PHILOCLEON *as a drunken youth, with torches in his hands, followed by a FEMALE BAKER.*

PHI. Retire, give place<sup>d</sup>—whoever follows me,  
 He shall deplore his folly.—So that if  
 You don't move off, ye wretches, with this torch  
 I'll roast you.

BDE. Truly thou shalt pay to-morrow  
 The penalty for this to all of us,  
 Spite of your stripling insolence—for we  
 Will come in crowds to summon you to justice.

PHI. How, summon me? your words are obsolete;  
 Know you I cannot bear to hear of lawsuits? 1450  
 Foh, foh—be pleas'd to cast away the urns.  
 Will you not hence? where is the judge? avaunt.

<sup>d</sup> This furious entry of the intoxicated Philocleon upon the stage, followed by several persons whom he has beaten, appears to be a comic parody of a passage in the *Troades* (v. 308.), which is indicated also by the Scholiast.

ἀνεχε, παρέχε· φῶς φέρω, σέβω, φλέγω,  
 λαμπάσι τὸδ' ἱερόν —————

Ascend, thou golden chafer, hitherward,  
 Seize and hold fast this cable in your hand,  
 But use good caution, for the rope is rotten ;  
 Still it bears rubbing not indignantly.  
 Thou seest how dexterously I have withdrawn thee,  
 Prepar'd already to debauch the guests.  
 Wherefore return the favour to these limbs :  
 But thou wilt not, I know that ; nor attempt it— 1460  
 Who wilt deceive, and loudly laugh at me ;  
 For many others thou hast treated thus—  
 But now, if thou art not a naughty girl,  
 I'll free thee, soon as e'er my son is dead,  
 And have thee, daughter, for my paramour.  
 But now I am not master of my goods ;  
 For I am young, and very closely watch'd :  
 My little son observes me, and besides  
 He is a peevish, cummin-scraping niggard\*,  
 And fears on my account lest I should perish, 1470  
 Having no other father but myself.  
 Look, he appears to run towards you and me.  
 But quickly stand you still and take these torches,  
 That I may treat him in the childish fashion,  
 Which he did me before the mysteries.

BDE. Holla, thou old decrepid debauchee,  
 Thou seemest to desire a timely grave.  
 Nay, by Apollo, thou shalt not continue  
 To act unpunish'd thus.

PHI. How willingly  
 Would'st thou devour a suit of vinegar ! 1480

BDE. Is it not monstrous thus to mock, and steal  
 The singing damsel from the revellers ?

PHI. What singing damsel ? wherefore jest you thus,

\* This line is expressed after the manner of Aristophanes by two words, *καλλως κυμνοπρίστοκαρδαμόγλυφον* by which sesquipedalian epithet, as Fl. Christianus observes, Philocleon denotes the irascible and niggardly disposition of his son. See the Scholiast.—Theocritus (I. 55.) *καταπρίων τὸ κύμινον*, who appears to have taken his interpretation from Hesychius—*καθὰ εἰώθαμεν τοὺς ἀγαν φειδωλοὺς κυμνοπρίστας καλεῖν* “*avaræ, et colère diviseur de cumin, et graveur avec du cresson.*” (French translator.)



As from the tomb escap'd<sup>f</sup>?

BDE. By Jupiter,  
This must be the Dardanian maid<sup>g</sup>.

PHI. Not so,  
But in the forum to the gods a torch  
Is burning.

BDE. This a torch?

PHI. A torch in truth;  
See you not how 'tis colour'd?

BDE. But what's that  
So black i' th' midst of it?

PHI. The pitch that oozes  
Out of the burning substance.

BDE. Is not this 1490  
The hinder part?

PHI. It is the torch's branch  
That hangs out so.

BDE. What sayest thou? what branch?  
Wilt thou not thither go?

PHI. Ha, ha, what art thou  
About to do?

BDE. Take it away from thee  
And bear it off, judging thee to be rotten,  
And impotent in action.

PHI. Hear, now, me:  
When a spectator at th' Olympic games,  
I saw Euphudion beat Ascondas bravely,  
Already old—then, having overthrown him,  
The elder slew the younger with his fist; 1500  
Wherefore take heed lest thou receive black eyes.

BDE. By Jove, thou well hast learn'd th' Olympic art.

ART. Come, help me, I entreat you by the gods;  
For this is he who struck me with his torch,

<sup>f</sup> ὥσπερ ἀπὸ τύμβου πεσών. That is, as if you had fallen from your wits—ὡς ἀπὸ νοῦ πεσών expressed in the language of a young man addressed to an old one.

<sup>g</sup> The female pipers among the Greeks were mostly from Dardania, and the Phrygians were the first who were said to have hollowed out the box wood, and to have made the μοναυλία, i. e., the single and unequal flutes, which were afterwards exchanged for the double and equal ones, suitable to convivial festivities.

And to my loss hath cast away my loaves,  
Ten oboli, and four to make up weight.

BDE. Seest thou thy work? trouble and litigation  
We needs must have through your intemperance.

PHI. By no means; since a few facetious words  
Will soon arrange this matter—for I know 1510  
By what means to be reconcil'd with her.

ART. Nay, by the goddesses, thou shalt not treat  
Myrtia, the daughter of Ancylicon  
And Sostrata, thus with impunity,  
Destroying all her wares.

PHI. O woman, hear;  
I wish to tell a pleasant tale to you.

ART. Nay, not to me, by Jove, thou foolish wretch.

PHI. As Æsop went one evening home from supper,  
A certain bold and drunken cur bark'd at him,  
And then he said, "O dog, dog, could'st thou buy  
Some wheat instead of thine abusive tongue, 1521  
Thou would'st appear to me to act more wisely."

ART. Derid'st thou me besides? whoe'er thou art,  
I summon thee before the market judges<sup>b</sup>,  
For damage done to my commodities,  
Whereof I hold this Chærephon to witness.

PHI. By Jupiter, but hear what I shall say:  
Once Lasus and Simonides contended<sup>i</sup>,  
When Lasus said, "'Tis no concern of mine."

ART. Is't so in truth?

PHI. To me, O Chærephon, 1530  
Thou seem'st to witness for a pallid woman<sup>k</sup>;  
Euripidéan, Ino feet suspended<sup>l</sup>.

<sup>b</sup> πρὸς τοὺς ἀγορανόμους: see the Acharnians, v. 688, and the note on that passage.

<sup>i</sup> Simonides, the celebrated lyric poet, had many rivals, and among others this Lasus of Hermione, an excellent musician, who is said to have been the first to institute cyctic or dithyrambic choirs, and added considerably to the compass of the ancient music.

<sup>k</sup> The pale hue of Chærephon, the disciple of Socrates, as well as the futile nature of his philosophical speculations, is noticed in several passages of *the Clouds*, and in two lines of *the Birds* he is likened to a bat (1296 and 1564.)

<sup>l</sup> Alluding, as the Scholiast informs us, to the tragedy of Euripides denominated

BDE. Here comes another man, as it appears  
To summon thee, with his apparitor.

## SCENE III.

*Enter an ACCUSER with a BAILIFF.*

ACC. Ill-fated me! old man, I summon thee [*to PHILOCLEON*.  
For wrongs committed.

BDE. Wrongs? nay, by the gods,  
Summon him not—for in his stead will I  
Make thee amends, whate'er thou may'st ordain,  
And own besides an obligation to thee.

PHI. To him I gladly will be reconcil'd, 1540  
For I confess the pelting and the blows.  
But first come hither—dost thou trust to me  
What money I should render for this deed;  
That I in time to come may be thy friend;  
Or wilt thou state it to me?

ACC. Say it thou,  
For I need neither lawsuits nor affairs.

PHI. A Sybaritic man fell from his car<sup>m</sup>,  
And somehow very badly broke his head,  
Not chancing to be skill'd in horsemanship.  
And then a friend who stood by said to him, 1550  
“Let each man exercise his best known art;”  
Thou in like manner run to Pittalus<sup>n</sup>.

BDE. This, too, is like the rest of your behaviour.

*Ἰνὸν κρεμαμένην*, that is, standing in a pendulous posture on a rock, in the act of precipitating herself into the sea, and pale with the prospect of her approaching death, after having destroyed her sons Learchus and Melicerta. Of this tragedy we have only twenty-two fragments remaining, chiefly of a moral and rather querulous character. The Scholiast illustrates the word *θαψίνη* in the preceding line by one from Theocritus (*Φαρμακ.* 88.)—

*καὶ μεν χρώς μὲν ὁμοίος ἐγένετο πολλάκι θάψη.*

<sup>m</sup> *ἀνὴρ Συβαρίτης*. Philocleon here begins to narrate a Sybaritic story, in order to turn the affair into ridicule (see v. 1392. and the note on that passage.)

<sup>n</sup> *πρὸς τὰ Πιττάλου*. The ellipsis here may be supplied either with *φάρμακα* or *δύματα*. See the *Acharnians* (v. 996.), where *πρὸς τοὺς Πιττάλου* means of course to the disciples of that celebrated Athenian physician—*—τὰς*.



ACC. (*aside to BDELYCLEON.*) Do thou at least relate what he replied.

PHI. Listen—fly not—a Sybaritic woman  
Once broke the ballot-box.

ACC. (*aside as before.*) Of this I cite you  
To be a witness.

PHI. Then the ballot-box  
Appear'd against him with a certain witness,  
When thus the Sybarite.—By Proserpine,  
If having let this testimony pass, 1560  
Thou hadst with expedition bought a bandage,  
Thy sense had been the greater.

ACC. Rally on  
Until the archon call the cause for judgment.

BDE. By Ceres, here thou shalt no longer stay—  
But having seiz'd thee—

PHI. What wilt do?

BDE. What do?

Bear thee within—if not, the witnesses  
Will quickly fail those who shall summon thee.

PHI. The citizens of Delphi once accus'd  
Æsop—

BDE. This is but small concern of mine.

PHI. That he had stol'n Apollo's cup, when he 1570  
Told to them how a beetle in old time—

BDE. Bah! you destroy me with your beetle story°.

[*forces him out.*]

#### SEMICHORUS 1.

Old man, I praise thy happy fate,  
Whose life and manners have of late  
Been alter'd from their rugged state.

Now having learn'd a different way,  
Soft luxury wilt thou display;  
Though not a prompt obedience pay.

° This is the fable which Æsop related to the inhabitants of Delphi when they were about to precipitate him from a rock as a punishment for his sacrilege. The same fable is related by Trygæus in *the Peace* (v. 129, 130.)

For to shake off the native mind  
That with each mortal was entwin'd, 1580  
Is hard—tho' many are inclin'd.

And some, when more familiar grown  
With others' thoughts have chang'd their own.

## SEMICHORUS 2.

For our high praise a proper theme  
Philocles' offspring I esteem,  
And the right-minded thus will deem.

Him for his patriotic love,  
Wisdom which thus could never move,  
And gentle manners I approve.

For in what strife of words has he, 1590  
Not shown his arguments to be  
Of more convincing potency ?

The stem from which himself was born  
Willing by actions to adorn.

## ACT V. SCENE I.

XANTHIAS, *alone*.

XAN. By Bacchus, these perplex'd affairs some god  
Hath introduc'd into our family ;  
For the old man so long hath been carousing  
In joyful mood, and listening to the pipe,  
That all night long he ceases not to dance  
Those ancient steps in which upon the stage 1600  
Thespis<sup>p</sup> contended, saying that ere long  
He would by dancing show the tragic actors  
Who now exist, to be but ancient fools.

<sup>p</sup> Not the inventor of the tragic drama, but a harper of that age.

## SCENE II.

*Enter PHILOCLEON, drunk.*

PHI. Who sits at the hall door?

XAN. The mischief presses.

PHI. Let the bolts be withdrawn—the dance begins.

XAN. Rather perhaps 'tis the first step in madness.

PHI. Of one who dislocates his hip by force.

How blows my nostril, and the back-bone sounds!

XAN. Drink hellebore.

PHI. Now trembles Phrynicus

Like any cock<sup>p</sup>.

XAN. You'll strike me.

PHI. Heels to heaven, 1610

While gapes the fundament.

XAN. Look to thyself.

PHI. Now in our limbs turns round the loose hip-joint<sup>q</sup>.

BDE. This is not well, by Jove, but madman's folly.

PHI. Come now, I summon my antagonists;

Whate'er tragedian thinks he dances well,

Let him come hither and contend with me.

Speaks any one or none?

BDE. Himself alone.

PHI. Who is this wretch?

<sup>p</sup> Invernizius has here received into the text Bentley's conjectural emendation of *πλήσσει* for the common and no doubt correct reading *πτήσσει*, which appears to be sufficiently defended by a line quoted by Plutarch in his life of Alcibiades, and applied to that illustrious Athenian humiliated by the Socratic discipline—

*ἔπτηξ', ἀλέκτωρ δοῦλον ὡς κλίνας πτίρον.*

The Scholiast says it is a proverb applied to those who suffer some misfortune, and alludes to the second Phrynicus, who was fined by the Athenians in a thousand drachmæ for representing in a tragedy the destruction of Miletus by Darius. Brunck considers the common word *πτήσσει* as absurd, without giving any reason for thinking so, and adopts Bentley's comparatively unmeaning emendation *πλήσσει* to denote the skill of Phrynicus in dancing. The French and Italian translators render the words according to the usual acceptance; the former by *Phrynique tremble de peur comme un coq*, the latter by *Frinico teme, come un gallo*.

<sup>q</sup> On this line the French translator well observes—"dans leurs cotyles; terme d'anatomie—*κοτυληδών*—Rien n'était exclus de la poésie des Grecs."

- BDE.                               The son of Carcinus,  
           The midst in age<sup>†</sup>.
- PHI.                               But he shall be devour'd ;  
           For I with strokes melodious will destroy him,   1620  
           Since he is nought in rythm.
- BDE.                               But, O unhappy,  
           Another son of Carcinus approaches,  
           His brother and a tragic actor too.
- PHI. By Jupiter, then I am well provision'd.
- BDE. 'Tis true, but not with aught excepting crabs,  
           For here's another son of Carcinus.
- PHI. What comes on creeping here ? a vinaigrette,  
           Or crab with venom stor'd ?
- BDE.                               This is the shrimp  
           Of all his race, a tragic poet too.
- PHI. O Carcinus, blest in thy progeny!                               1630  
           What multitudes of wrens have fallen down !  
           But I, O wretch, upon them must descend—  
           Mix up the pickle for them if I conquer.
- CHO. Come, let us all yield a short space to them,  
           That freely they may whirl top-like before us.

## SEMICHORUS 1.

O children of illustrious line,  
       Whose sire is lord o'er ocean's wave,  
   Approach, your sportive choirs entwine  
       Where fruitless sand the waters lave<sup>\*</sup>.  
   Brothers of shrimps, in circling dance                               1640  
       Your feet with Phrynic lightness move ;  
   And one among your train advance,  
       Bearing his lofty heels above ;

<sup>†</sup> Carcinus had four sons, Xenocles, Xenotimus, Xenoclitus, Xenarchus, of whom three were dancers, and Xenocles a poet. The *Carcinidæ* appear to have been of very diminutive stature. Their father Carcinus is again particularly mentioned in the *Clouds*, v. 1243, and the *Peace*, v. 854. and note.

<sup>\*</sup> παρὰ θιν' ἄλδος ἀπρυγέροιο. A hemistich taken from Homer (*Il. A.* 316.), and humorously applicable to a chorus spinning round with the revolutions of a top (βεμβηκίζωσιν ταυρούς.)

That the spectators may the view  
With shouts of wondering joy pursue<sup>1</sup>.

SEMICHORUS (*to PHILOCLEON.*)

Turn round in circles, and thy stomach beat;  
Cast your legs heavenward, and like tops become—  
For the great sire, who rules the sea, comes near,  
Pleas'd with his triple row of dancing sons.  
But, if you love the dance, lead us out quickly, 1650  
For no one hath before accomplish'd this<sup>2</sup>,  
A comic chorus capering to dismiss.

<sup>1</sup> ὠζῶσιν οἱ θεαταί. This verb, as the Scholiast observes, is formed from ὠ, ὠ, a particle expressive of admiration, in the same manner as αἰάζειν from αἰ, αἰ—οἰμῶζειν from οἰμοί, and φεύζειν, addressed by the chorus to Cassandra in the Agamemnon of Æschylus (v. 1375.), from φεῦ.

<sup>2</sup> Since, as the Scholiast observes, the chorus enters dancing, but does not make its exit in that manner. The Italian translator supposes that in the Phrynic dance the performers gave themselves blows on the stomach with their raised feet—"Et percotteti co'l piede ne'l ventre."

**THE THESMOPHORIAZUSÆ;  
OR, WOMEN CELEBRATING THE FEASTS OF  
CERES AND PROSERPINE.**

DRAMATIS PERSONÆ.

MNESILOCHUS.

EURIPIDES.

AGATHON.

VALET OF AGATHON.

CHORUS OF AGATHON.

CHORUS OF WOMEN WHO CELEBRATE THE FEASTS.

HERALD.

CERTAIN WOMEN.

CLISTHENES.

A PRYTANEE.

A SCYTHIAN ARCHER.

*The Scene lies in the temple of Ceres and Proserpine.*

N. B. This comedy is a severe satire on Euripides the Misogynist, whose opinion of the female race is thus expressed in a line of his *Melanippe* (Frag. xi.)—

πλὴν τῆς τεκούσης, θῆλυ πᾶν μισῶ γέμος.

PRELIMINARY OBSERVATIONS  
UPON  
THE FEASTS OF CERES AND PROSERPINE.

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS ACTED AT THE DIONYSIAC FEASTS, THE TWENTY-FIRST YEAR OF THE PELOPONNESIAN WAR, AND FIRST OF THE XCII. OLYMPIAD, 411 A. C., UNDER THE ARCHON CALLIAS, WHO SUCCEEDED CLEOCRITUS, AS APPEARS FROM CONJECTURES FOUNDED ON THE WORDS OF ARISTOPHANES, IN THE ABSENCE OF PREFACE AND SCHOLIA. THE THESMOPHORIA WERE CELEBRATED IN THE MONTH PYANEPSION, ANSWERING, AS PETAVIUS CALCULATES, TO OUR SEPTEMBER AND OCTOBER.

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THE feasts of Ceres and Proserpine lasted five days at Athens, during the month of Pyanepsion, (part of October and November): one day of the five was sanctified as a fast. The action of this comedy is laid in their temple, where the whole scene passes of which we are about to speak. None but women were allowed to be present at the celebration of these mysteries, and a similar prohibition took place among the Romans at the feasts of the Bona Dea. There were two plays of this name; but it is doubted whether they were different pieces, or the same comedy retouched. A passage cited by Aulus Gellius xv. cap. 20. from the first composition, is found in that which we have, and we find another cited by Athenæus as if from the second; whence we may conclude with Casaubon, that that which we have is the first. As it succeeded very ill, it did but little injury to Euripides, who is the subject of the irony of Aristophanes throughout this comedy. He is also very virulent against the female sex. The general subject is the feast of the two goddesses, who were the particular objects of the Athenian worship. The women were the enemies of Euripides, and they take this opportunity of deliberating upon his ruin. He wishes to prevent his condemnation, and for this



purpose invents a hundred stratagems. The design of Aristophanes was to make him appear as a man cunning and artful. Euripides was alive at the time, but he was very old, as he says to the poet Agathon in the second act. "We may discover throughout this play a proper intrigue, a knot which is not untied till quite at the end, and in this it possesses a great advantage. Euripides, on account of the well-known misogyny of his tragedies, is accused and sentenced to condign punishment at the festival of the Thesmophoria, at which women alone might be present. After a vain attempt to excite the effeminate poet Agathon to such an adventure, Euripides disguises his brother-in-law, Mnesilochus, a man now advanced in years, in the garb of a woman, that in this shape he may plead his cause. The manner in which he does this, renders him suspected, it is discovered that he is a man; he flees to an altar, and for greater security against their persecution, he snatches a child from the arms of a woman, and threatens to kill it, if they do not let him alone. As he is about to throttle it, it turns out to be only a wine-skin dressed up in child's clothes. Then comes Euripides under various forms to rescue his friend; now he is Menelaus, who finds his wife Helen in Egypt; now Echo, helping the chained Andromache to complain; now Perseus, about to release her from her bonds. At last, he frees Mnesilochus, who is fastened to a kind of pillory, by disguising himself as a procuress, and enticing away the officer, a simple barbarian, who is guarding him, by the charms of a flute-playing girl. These parodied scenes, composed almost in the very words of the tragedies, are inimitable. Everywhere, in this poet, the instant Euripides comes into play, we may lay our account with finding the cleverest and most cutting ridicule: as though the mind of Aristophanes possessed quite a specific talent for decomposing the poetry of this tragedian into comedy."—THEATRE OF THE GREEKS, p. 360.

# THE THESMOPHORIAZUSÆ.

## ACT I. SCENE I.

MNESILOCHUS *and* EURIPIDES.

- MNE. O Jove, and will the swallow e'er appear? <sup>a</sup>  
The man [*pointing to EUR.*] 'll ruin me, from early morn  
Thus dragging me about. May I, or e'er  
My spleen is shaken out, enquire  
Whither thou lead'st me, O Euripides?
- EUR. But 'tis not right that thou should'st hear whate'er  
With thy own eyes thou'lt presently behold.
- MNE. How say'st thou? speak again—Must I not hear?
- EUR. No—not at least that which thou must behold.
- MNE. What's thy advice to me?—well said in truth— 10  
Thou say'st that I need neither hear nor see—
- EUR. True—for be sure the nature is distinct,  
Of hearing not, nor seeing.
- MNE. How distinct?
- EUR. Thus have these been distinguish'd of old time <sup>b</sup>.  
For soon as æther took a separate form,

<sup>a</sup> This no doubt, as Wellauer observes, is the correct translation of the desponding Mnesilochus' querulous demand of the return of spring indicated by its herald the swallow. "Mnesilocho enim aptius est interrogare *num quando? quam quando?*"

<sup>b</sup> This high-sounding description of the senses of hearing and seeing, which savours more of the buskin than the sock, and is altogether in character with the φιλόσοφος ἀπὸ σκηνῆς, as Euripides was commonly denominated, appears evidently to be parodied from the Melanippe of that tragedian (Frag. xxii.),

ἐπεὶ δ' ἐχωρίσθησαν ἀλλήλων δίσχα·

who, as a disciple of the Socratic school, regarded æther in the light of a principal deity (compare the *Frogs*, v. 890.),

αἰθήρ, ἐμὸν βόσκημα.

And in itself bore moving animals,  
 She fabricated first, the visual eye,  
 In imitation of the solar wheel,  
 And perforated ears as hearing funnels<sup>c</sup>.

MNE. Is it then owing to the funnel that 20  
 I neither hear nor see? By Jupiter,  
 I am delighted to have learn'd so much.  
 How excellent are wise communications!

EUR. Many such matters may'st thou learn of me.

MNE. O, that besides these good discoveries,  
 I might find out not to be lame of foot.

EUR. Come hither, and apply thy mind.

MNE. Behold!

EUR. See'st thou this door?

MNE. By Hercules, I think so.

EUR. Be silent now.

MNE. Silence the portal?

EUR. Listen!

MNE. What, shall I listen to a silent door? 30

EUR. Here Agathon, th' illustrious tragic poet,  
 Chances to dwell.

MNE. What is this Agathon?

EUR. He is an Agathon—

MNE. That stout black man?

EUR. No, but another—have you never seen him?

MNE. That man with a broad beard?

EUR. Have you ne'er seen him?

MNE. Not I, by Jove; at least not to my knowledge.

EUR. And yet thou hast been quite familiar with him.

But know'st him not perchance.—Retire we hence,  
 Since one of his domestics issues forth;  
 With firé and myrtle branches—he appears 40

About to offer up a sacrifice  
 For the result of his poetic labours.

VAL. Let all the people in well-omen'd silence

<sup>c</sup> ἀκοῆς δὲ χοάνην ὥτα διατερρήνατο. I have here adopted the reading proposed by Wellauer instead of the common ἀκοὴν δὲ χοάνης, which corrupt transposition, as that critic observes, doubtless arose from the confusion of the similar terminations ης and ην.

Keep their mouth close; for now the muses' choir  
Dwell in my master's house, and frame their lay.  
And let the breathless air restrain its blasts—  
No sound disturb the sea's cærulean wave.

MNE. Hey day!

EUR. Be silent.

VAL. Who is he that speaks<sup>d</sup>?

Let all the tribes of birds be hush'd in sleep;  
Nor feet of savage beasts that roam the woods 50  
Resolve themselves in motion.

MNE. Marvellous!

VAL. For the fair-spoken Agathon, our chief,  
Intends—

MNE. Some act of baseness.

VAL. Who hath spoken?

MNE. Æther without a blast—

VAL. Upon the stocks

To found an edifice dramatical\*.  
Of words he meditates inflexions new  
Polishes some, and others binds together—  
Coins sentences, with alter'd names, and moulds  
Like ductile wax, then pours them thro' a funnel.

MNE. Yes, and commits adultery beside. 60

VAL. What rustic to our battlemented walls

<sup>d</sup> I have here followed Reiske, who gives this question to the valet, and reads *τίς λέγει*, instead of the common *τί λέγεις*; Invernizius agrees with Brunck in giving the words to Euripides, which seems decidedly wrong.

\* *δρυόχους τιθέναι, δράματος ἀρχάς*. This and the five succeeding lines of the description which the valet gives of his master's poetical occupations, abounds in words chosen with felicity, quite *germane to the matter*, and illustrative of the love of antithesis and other peculiarities in the style of Agathon. The verb *τορνεύει*, in v. 54, appears to confirm the much disputed reading in Horace (ed. Pis. 441.), adopted by Talbot and Doering—"Et malè *tornatos* ineudi reddere versus"—which is further confirmed by an epigram quoted by the Scholiast to the *Knights*, (v. 753.)

*Καλλιμάχου τὸ τορευτὸν ἔπος τόδε.*

The first line of this speech is a metaphor taken from naval affairs; the *δρυόχοι* denote erect beams of oak or other wood, sustaining the keel of the vessel upon which the shipwrights are at work—*πάσσαλοι ἐκ δρυός, ὁ ἴστιν ἀπλῶς ξύλου*—(Eustathius). The French translator renders the words very idiomatically—"Déjà ses vers commencent à prendre une nouvelle tournure, il polit ceux-ci, il lie ceux-là; il ne nomme rien par son nom."

Approaches ?

MNE. One who is prepar'd to pour,  
As thro' a funnel, from thy battlements,  
Destruction down.

VAL. Surely thou wert, old man,  
A roister in thy youth.

EUR. O friend, let this man  
Depart, and call me hither Agathon  
With all despatch.

VAL. - Make no entreaties, since  
Himself will come out soon ; for he begins  
To frame the melody—while winter lasts,  
To mould the strophes is no easy toil ; 70  
Unless he court the sunbeam at the door. [*Exit.*

MNE. What shall I do then ?

EUR. Stay, for he comes forth<sup>f</sup>.  
O Jove, what wilt thou do with me to-day ?

MNE. I, by the gods, would learn what ails the man :  
Why groan'st thou, and art so disquieted ?  
Thou should'st not hide it, being my relation.

EUR. There's a great evil ready kneaded for me.

MNE. What's that ?

EUR. On this day it will be decided  
Whether Euripides shall live or die.

MNE. But why, since now the courts no longer judge, 80  
Nor is there any council-seat, for this  
Is the third day and midst of Ceres' feasts !

EUR. This also I expect to be my ruin ;  
For plots against me have the women laid—  
And in the Thesmophorian feasts this day  
They are about to counsel my destruction.

MNE. And for what cause ?

EUR. Because in tragedies  
I speak amiss of them.

MNE. By Jove and Neptune,

<sup>f</sup> Throughout this scene there is a great confusion of persons. For the right disposition of them, we are indebted chiefly to the critical sagacity of Bentley and Kuster.

Your suffering would be just. But what expedient  
Hast thou to extricate thee from these evils? 90

EUR. The hope that Agathon may be persuaded  
To mingle in the Thesmophoria.

MNE. And for what purpose should he do so? say!

EUR. To speak in the assembly of the women  
In my behalf, if need be.

MNE. Secretly,  
Or in an open manner?

EUR. Secretly,  
Robed in a female stole<sup>g</sup>.

MNE. A pleasant deed,  
And one that greatly suits thy character.  
Truly to us belongs the victor's cake<sup>h</sup>.

EUR. Silence!

MNE. But wherefore?

EUR. Agathon comes forth. 100

MNE. And which is he?

EUR. The man who's just develop'd<sup>i</sup>.

MNE. Nay, surely I am blind, for I see not  
Any man here, but only view Cyrene.

EUR. Be silent—he prepares the melody.

<sup>g</sup> λάθρα, στολήν γυναικῶς ἡμφιεσμένον. So Dryden, Palamon and Arcite,

“The solemn feast of Ceres now was near,  
When long white linen *stoles* the matrons wear.”

<sup>h</sup> The word *πυραμοῦς*, in this line, is taken for the palm of victory, but properly denotes a cake made of wheat mingled with honey, and given to him who kept watch during the longest time. This line, as Bergler observes, may very properly be given to Mnesilochus, not as a boasting confession of his own skill and cunning, but in order to show that he favours the party and designs of Euripides. (See the *Wasps*, v. 277.)

<sup>i</sup> οὐκκυκλούμενος. That is, revealed to the sight of the spectators by the stage-machine called the *ἐγκύκλημα*, described by Julius Pollux (iv. 123.), and by the Scholiast ad Acharn. 384., on which passage see the note. Bisetus and Bentley here read οὐγκυκλούμενος, signifying a man robed in an encyclum, a kind of female garment, mentioned by Aristophanes in several other passages of this comedy, as well as in the *Lysistrata* and *Ecclesiazusæ*, in which dress Agathon is shortly after introduced by our poet. But, as Brunck observes, the common reading is not rashly to be departed from, *ἐγκυκλείσθαι* literally signifies *sublimem in machinâ inferri*. ‘In fabulæ repræsentatione sic ostendebatur Agatho; eodemque modo in Acharnensibus Euripides.’

MNE. What—drawls he out some tune like “the ants’ marches<sup>k</sup>?”

*Enter AGATHON, accompanied by his tragic chorus.*

- AGA. Damsels, this sacred lamp receive,  
Which to th’ infernal goddess’ train  
Burns bright, and let your chorus weave  
In our free country’s praise the strain.
- CHO. Say now, for which god is the pomp design’d? 110  
The gods I honour with a faithful mind.
- AGA. Then take thine armour, muse, and throw  
A shaft aim’d from the golden bow  
To reach Apollo’s high renown,  
Who rear’d on Simois’ land the walled town.
- CHO. Hail, Phœbus, whose unrivall’d praise  
Is hymn’d in sacred and harmonious lays!
- AGA. Sing Dian too, the nymph who takes delight  
To sport upon the woody mountain’s height.
- CHO. I follow in the muses’ throng, 120  
And celebrate with lyric song  
Latona’s blessed progeny.  
Diana, bound by no connubial tie.
- AGA. And let Latona’s self inspire  
The pulses of the Asian lyre<sup>l</sup>,

<sup>k</sup> *μύρμηκος ἀτραποὺς ἢ τί διαμνύρεται*; According to the Scholiast, this is a proverbial metaphor applied to minute and slender subjects, and here used to denote the drawling style of Agathon; *ὡς λεπτὰ καὶ ἀγκύλα ἀνακρονομένον μέλη*. So our poet says of Socrates (*Clouds*, v. 832.), *ὅς οἶδε τὰ ψυλλῶν ἵχνη*. So Plautus (*Men.* vv. 3. 6.),

*Move formicinum gradum.*

There is something of this character in the melody which follows, sung by Agathon accompanied by his tragic chorus, whom he instructs to exhibit their ode (which is not to be confounded with the regular chorus of the play) before the people at the approaching games.

<sup>l</sup> *κροῦματὰ τ’ Ἀσιάδος*. Some interpreters suppose *γᾶς* to be understood here, as if the poet were speaking of the pulsations of the earth by the feet of the dancers (compare Horace, *Od.* iv. 1. 28.),

—— *pede candido*

*In morem Salūtū ter quatient humum.*

*Id.* (ad *Pis.* 158.)

—— *pede certo*

*signat humum, etc.*

But they are probably mistaken in this opinion, since, according to several ancient

With strains of Phrygian grace, which feet  
 Now dissonant and now responsive greet.  
 CHO. And I my vows to queen Latona pay ;  
 I the harp, parent of the sacred lay,  
 With clear male voice proclaim ; 130  
 Whence to the heavenly ruler's eyes  
 As from our sudden harmonies,  
 Rushes the lightning flame.  
 Let Phœbus' praise then in your hymns prevail—  
 Latona's blessed offspring, hail !

MNE. O venerable Genetyllides<sup>m</sup>  
 How sweet the lay !—like kiss effeminate  
 And wanton-tongu'd, how has the titillation  
 Enter'd my inmost sense!—and thee, O youth,  
 Whoe'er thou art, I would interrogate 140  
 In Æschyléan phrase from the Lycurgia<sup>n</sup>.  
 What's this half-woman's country ? race ? attire ?  
 What means all this confusion of her life ?  
 What concord with the harp and saffron robe ?  
 The lyre and woman's head-gear ?—the oil-cruet

grammatical authors, (Suidas, the Scholiast to Apollonius Rhodius, and the compiler of the Etymologicum Magnum, who refers to this passage of Aristophanes, which he affirms to be a parody of the Erectheus of Euripides,) the word 'Ἀσιά signifies a harp with three chords, being invented by the Asiatic Lydians, in a town of that name at the foot of mount Tmolus. So the Scholiast, 'Ἀσιάδα δὲ τὴν κιθάραν λέγει. G. Burges, who has reduced this chorus into a regular antistrophic order, alters the line to Λατῶ τ' Ἀσίδος ἄρυσμα κρούματα' by which reading the antithesis παράρυσμ' εὐρύσμα Φρυγίων διανεύματα χαρίτων is entirely lost. This is very clearly expressed by the French translator—" Ces airs de l'asiade dont le rythme est tantôt d' accord et tantôt ne l'est pas avec la mesure." (Compare Euripides, Cyclops. 442. Ἀσιάδος ψόφον Κίθαρας.

<sup>m</sup> These in the old mythology were certain divinities related to, or attendant on, Venus, *Genetrix* or *Genetyllis*, (see Lucretius, i. 1 ; Hor. Car. Sæc. 64. ed. Francis, whose note may be consulted with advantage). The Scholiast says, δαίμων ἡ Γενετυλλίς περὶ τὴν Ἀφροδίτην φασὶν δὲ παρὰ τὴν γέννησιν πεποιῆσθαι τὸ ὄνομα. This confirms the common reading in Horace, instead of which Doering substitutes *Genetalis*, but, as Francis observes, we cannot find any author who uses the word in the sense which it hath in this place.

<sup>n</sup> According to the Scholiast, Aristophanes here speaks of the tetralogy of Æschylus named *Λυκουργία*, which consisted of the three tragedies of the *Edoni*, *Bassarides*, and *Youths*, together with the satyric drama, called *Lycurgus* ; and the question in the text, ποδαπὸς ὁ γύνυις according to the same authority, is taken from the *Edoni*, addressed to the captured Bacchus.



And girdle tally not: then what connection  
 Is there between a mirror and a sword°?  
 But what art thou, O youth? of manly breeding?  
 And where's the shape?—the robe?—Laconian shoes?<sup>p</sup>  
 Is he a woman? where are then the breasts? 150  
 What say'st thou—silent? By thy melody  
 I judge thee then, since thou wilt not declare it.

AGA. Old man, old man, I hear the sound of envy;  
 But with solicitude am not affected.  
 Now I the garment wear advisedly;  
 For it is meet that a dramatic poet  
 Should frame his manners to his poesy;  
 And if a poet female dramas make,  
 He must adapt his body to those manners.

MNE. Composing Phædra then, you mount on horseback.

AGA. And should his subjects be of manly kind, 161  
 There's something in the body correspondent.  
 And that which we are not empower'd to gain,  
 We strive to make our own by imitation<sup>q</sup>.

MNE. And when thou writ'st satyric plays, call me,  
 That I may stand behind to aid the work.

AGA. Besides, it is ungrateful to behold  
 A poet rough and rustic.—Now consider—  
 That Ibycus, Anacreon of Teos,  
 Alcæus, too, who season'd harmony, 170  
 A woman's headdress wore, and danc'd with step  
 Ionian<sup>r</sup>; Phrynicus (for thou hast heard

° Bergler asserts that there is an allusion in this line to Epicharmus, quoted by Stobæus (Serm lxxxix.), *τις γὰρ κατόπτρῳ καὶ τυφλῷ κοινωνία*;

<sup>p</sup> *ποῦ χλαῖνα*; *ποῦ Λακωνικαί*; These latter were a kind of Lacedæmonian sandals worn by men—*ἀνδρεῖα ὑποδήματα*, (Schol.) See also the Scholiast on *the Wasps*, v. 1158, where this line of *the Thesmophoriasusæ* is again quoted.

<sup>q</sup> These lines are parodied from the *Æolus* of Euripides (Fr. vi. ap Musgr.), in the last line of which we should evidently read with Bergler *θηρώμεθα*, instead of the common *τιμώμεθα* answering to *συνθηρεύετο* in this passage of Aristophanes. The following speech of Mnesilochus alludes to the satyric dramas which were always included in the tetralogies of the tragic poets, of whom Agathon was one. The Cyclops of Euripides is the only instance of this kind of drama which time has preserved to us.

<sup>r</sup> *ἑμιτροφόρουν τε καὶ διεκλῶντ' Ἴωνικῶς*. This is Toup's ingenious emendation of the common reading *διεκλινούντ'*. (Compare Horace, *Od.* iii. vi. 22.)—

Of him) was fair himself and gaily cloth'd.  
 Beauteous on this account his dramas were,  
 For all must suit their manners to their state.

MNE. Then the base Philocles composes basely,  
 The wicked Xenocles writes wickedly,  
 And cold Theognis frigidly indites.

AGA. 'Twas altogether necessary—this  
 I knew, and cleans'd myself.

MNE. How, by the gods? 180

AGA. Cease barking—for as soon as I began  
 To poetize, that was my custom too.

MNE. By Jove, I envy not your education.

EUR. But suffer me to tell wherefore I came.

MNE. Declare.

EUR. 'Tis, Agathon, a wise man's part<sup>s</sup>  
 To have the power of briefly saying much.  
 But I, struck by a new calamity,  
 Have come to thee a suppliant.

AGA. In what need?

EUR. To day the women compass my destruction  
 In Ceres' feasts, for speaking ill of them. 190

AGA. And what assistance canst thou have from us?

EUR. The greatest—for if thou wilt secretly  
 Among the women sit as one of them,  
 And answer for me, thou wilt clearly save me;  
 Since thou alone canst speak in my behalf.

AGA. But why, if present, speak not for thyself?

EUR. I will inform thee—first, because I'm known.  
 Then am I hoary-lock'd and have a beard.  
 Thou personable, with fair well-razor'd face,  
 And woman's voice, soft, comely to behold. 200

Motus doceri gaudet Ionicos  
 Matura virgo, frangitur artubus  
 Jam nunc, etc.

(See Porson's Tracts and Miscellaneous Criticisms, p. 187.) Invernizius highly approves of Toup's reading, but gives *κἀδικανωνν'*.

<sup>s</sup> This and the following line are also parodied from the tragedy of Æolus, (Frag. v.)

παῖδες, σοφοῦ πρὸς ἀνδρὸς, ὅστις ἐν βραχεῖ  
 πολλοὺς λόγους οἷός τε συντέμνειν καλῶς.

AGA. Euripides.

EUR. What is't?

AGA. Thou erst indited'st—  
 "Art thou rejoic'd to see the light, and think'st<sup>†</sup>  
 Thy father joys not to behold it too?"

EUR. I did.

AGA. Now hope not that we shall endure  
 The evil which is thine—we should be mad else.  
 Then bear thyself thine own domestic lot;  
 For 'tis not just by tricks to shuffle off,  
 But to endure calamities.

MNE. Yet thou  
 Art most impure in sufferings, not in words.

EUR. But to come thither why wast thou afraid? 210

AGA. I should have perish'd worse than you.

EUR. How?

AGA. How?  
 Seeming to steal into the mighty deeds  
 Of women, and in secret snatch away  
 The Cyprian treasure.

MNE. Snatch away, forsooth!  
 Nay, to be ravish'd.—'Tis, by Jupiter,  
 A plausible pretext.

EUR. What then? wilt thou  
 Do what I ask of thee?

AGA. Believe it not.

EUR. O thrice unhappy, lost Euripides!

MNE. O dearest relative, lose not thyself.

EUR. How shall I act then?

MNE. Let this man go weep, 220  
 And use me in whatever way you please.

EUR. Come then, since thou giv'st up thyself to me,  
 Put off this garment.

MNE. Lo, 'tis on the ground.  
 But what art thou about to do with me?

<sup>†</sup> This is a verse from the *Alcestes* of Euripides, spoken by Phères, unwilling to suffer death for his daughter, (v. 705.)

*χαίρεις ὀρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;*

EUR. To shave thee here, and singe thy lower parts.

MNE. Nay, do, if you think well. I never, else,  
Myself should have surrendered.

EUR. Agathon,  
Thou always carriest a razor with thee.  
Now grant to us the loan of one.

AGA. Here, take it  
Out of the razor case.

EUR. Thou'rt generous. 230  
Sit down—and puff thy right cheek out.

MNE. Ah me!

EUR. Wherefore cry out so loud? I'll thrust a stake in,  
If thou'rt not silent.

MNE. Out upon't, alas! [*running out.*]

EUR. Ho, whither art thou running?

MNE. To the temple,  
Where dwell the venerable goddesses.  
For here, by Ceres, I will not remain  
To be thus mangled.

EUR. Wilt thou, then, become  
A theme for laughter, with half-shaven crown?

MNE. 'Tis slight concern of mine.

EUR. Nay, by the gods,  
Betray me not—come hither.

MNE. Wretched me! 240

EUR. Be quiet and raise up thy head again.  
In what direction turnest thou?

MNE. Mu, Mu!

EUR. Why mutterest thou? all things are well perform'd.

MNE. Ah wretched me, light-arm'd then shall I fight\*.

EUR. Regard it not—for thou wilt seem quite comely.

\* Suppliants were accustomed to take refuge in the temple of the Eumenides or Furies, situated near the Areopagus. So in *the Knights* (v. 1308.) the chorus says

καθῆσθαι μοι δοκεῖς  
εἰς τὸ Θησεῖον πλεούσας ἡπὶ τῶν σεμνῶν θεῶν,

on which passage the Scholiast observes that the temple of Theseus, as well as that of the Furies, afforded an asylum for ill-treated domestics.

\* In this line there is an ambiguity in the word ψιλός, which, like the Latin *levis*, may denote either smooth-shaven or light-armed; *levis armaturæ miles*.

Will you behold yourself?

MNE. Bring, if you please,  
A mirror<sup>†</sup>.

EUR. See'st thyself?

MNE. Not I, by Jove,  
But Clisthenes.

EUR. Rise up, that I may singe thee,  
And keep yourself inclin'd.

MNE. Ill-fated me!

I shall become a little sucking pig. 250

EUR. Some one within convey a torch or light.  
Stoop down—now, look to your extremities.

MNE. I will, by Jove, regard them—but I'm burnt.  
Ah me unhappy!—water, water, neighbours,  
Before I aid myself, and quench the flame.

EUR. Take courage.

MNE. What, while turning in the fire?

EUR. But thou hast nothing more to suffer now,  
For almost all thy labour is exhausted.

MNE. Alas, the smoke!—I am all burnt beneath.

EUR. Regard it not, for some one soon will sponge you. 260

MNE. In truth he will lament who washes me.

EUR. Since, Agathon, you envy me the gift  
Of your own person, grant us, at the least,  
This robe and girdle: for you cannot say  
That these are not your own.

AGA. Receive and use them:  
I grudge them not.

MNE. What shall I take then?

AGA. What?  
Receive and don this robe of saffron hue.

MNE. By Venus, it exhales a sweet rank smell.

AGA. Put it on quickly.

MNE. Take the belt.

EUR. 'Tis here.

MNE. Come, now compose and ornament my legs. 270

EUR. We want the cawl and turban.

<sup>†</sup> εἰ δοκεῖ, φέρε' scil. κάτοπτρον.

- AGA. In this fashion,  
I dress my head at night.
- EUR. By Jupiter,  
'Tis altogether fit.
- MNE. Will it fit me?
- AGA. In truth, most excellently.
- EUR. Bring the mantle.
- AGA. Take that from off the couch.
- EUR. We want the sandals.
- AGA. Here, take mine.
- MNE. Will they fit me?
- EUR. Thou art pleas'd, then,  
To be loose shod.
- AGA. Assure yourself of this.  
Since thou hast all of which thou art in need;  
Some one, without delay, conduct me in, [Exit.
- EUR. Truly this man appears to us in form 280  
A very woman; if thou speakest then<sup>2</sup>,  
Let thy voice imitate, persuasively,  
The female tones.
- MNE. I will endeavour.
- EUR. Go then.
- MNE. Nay, by Apollo, not at least unless  
You swear to me.
- EUR. What?
- MNE. That you will preserve me,  
With all your means, should any ill betide.
- EUR. "I swear by æther, the abode of Jove<sup>2</sup>."
- MNE. Why, rather than that of Hippocrates?

<sup>2</sup> On this passage Seager remarks—"there should be no stop in this verse."  
"We have at length transformed this man into a woman."

<sup>2</sup> *δμννυμ τοίνον αἰθερ' οἶκησιν Διός* see the *Frogs*, v. 100, where this high-sounding line is again quoted by the Scholiast, as *ἐκ Μελανίππης Σοφοκλέους*, which we may, with Bergler conclude to be an error of the transcriber, for *ἐκ Μελανίππης Σοφῆς* under which title Euripides wrote a drama, of which we have only twenty-eight short fragments remaining. *Hippocrates*, mentioned in the next line, was a constant theme for the ridicule of the comic poets of the time, especially Aristophanes and Eupolis, on account of the sordid and brutal disposition of his three sons, *Telesippus*, *Demophon*, and *Pericles*. See the Schol. on v. 988. of the *Clouds*, where a verse of Eupolis, *ἐν Δήμοις*, is quoted, in which the same character of these youths is given.

EUR. I swear, then, by the universal gods.

MNE. Remember this now, that the mind hath sworn, 290  
But not the tongue <sup>b</sup>—nor have I pledg'd an oath.

*A cry of women is heard, the scene changes and a temple is propelled.*

EUR. Come quickly out—for there is evidence  
Of meeting in the Thesmophoria.  
But I depart.

MNE. Now, Thratta, follow hither.  
O Thratta, see how high the smoke ascends  
From the burnt torches! But, O Thesmophorians,  
Of charms excelling, with fair auspices  
Receive me here, and prosper my return.  
O Thratta, place the chest down, then take out 300  
A broad round cake, that I may offer it  
As an oblation to the goddesses.  
Ceres, thou dear and ever-honour'd mistress,  
And Proserpine, grant me to offer still  
Full many a sacrifice, or, if not so,  
Let me at least be undiscover'd now.  
And may some rich man gain my daughter's love;  
Some blockhead, with a mind intent on pelf<sup>c</sup>.  
Where, where can I sit in a proper place  
To hear the rhetoricians? As for thee,  
Retire, O Thratta, since 'tis not allow'd 310  
That slaves should hear the speeches.

<sup>b</sup> Alluding to the well-known casuistical line of Euripides (Hippol. 607.), ἡ γλῶσσ' ὁμώμοχ', ἡ δὲ φρήν ἀνώμοτος which is alluded to by our author in *the Frogs*, and elsewhere. The stage direction after this speech is *ἱερὸν ὠθεῖται*, signifying that the aspect of the scene is changed by the help of machines to the appearance of a temple. Reiske's interpretation of *ἱερὸν* (victims), and Bergler's proposed change of the word to *γέρον*, are, as Brunck contends, equally absurd.

<sup>c</sup> This is the interpretation of the French translator, "Un sot, un ridicule, et qui ne pensera qu'à son argent."

## ACT II. SCENE I.

*Female* HERALD, CHORUS of Women, MNESILOCHUS,  
seven Haranguers.

F. H.

Silence, silence<sup>d</sup>.

1. Pray to the Thesmophorian goddesses,  
To Ceres, and the damsel Proserpine,  
To Pluto, and the goddess fairly born.  
And Earth, the nourisher of youth<sup>e</sup>, and Hermes;  
The Graces, too, I supplicate, to grant  
The fairest and most excellent success,  
Which may this synod and assembly tend,  
And benefit our Athens with ourselves.  
Pray ye, moreover, that success may crown 320  
Her who most profitably acts and speaks  
For the Athenian people and your own<sup>f</sup>.  
Be these the objects of your supplication.  
Let us rejoice, and thrice shout Io Pæan!

- CHO. Our vows agree with yours, and we entreat  
The heavenly race to crown our orisons  
With their auspicious presence. Jupiter,  
Of mighty name, thou of the golden lyre,  
Whose sway extends o'er Delos' sacred isle,  
And thou all-potent maid with azure eyes, 330  
And spear of gold, inhabiting a city

<sup>d</sup> This proclamation of the female herald (*κηρύκαυα*) containing formula of prayers observed in the assemblies of the people is, as G. Burges observes, free from the laws of rhythm.

<sup>e</sup> ———— καὶ τῇ Καλλιγένειᾳ.

καὶ τῇ Κουροτρόφῃ, τῇ Γῇ.

Photius, in his Lexicon, says, that Apollodorus gave the name *καλλιγένεια* to the earth—some called her the daughter of Jupiter and Ceres—but that Aristophanes, the comic writer, gives this name to a muse. Callimachus, in his hymn to Delos (vv. 2, and 276.), names that island *Ἀπόλλωνος κουροτρόφον*. Spanheim, in his learned commentary on that passage, quotes Claudian and Statius, applying the words *Alumnus* and *Nutrix* to the island.

<sup>f</sup> In this passage Hotibius considers the words *τὴν τ' ἀγορεύουσιν* as a mere gloss, and as such to be expunged from the text; and I cannot but think that most readers will concur in this opinion.



In warlike might excelling, hither come.  
 Thou, too, of various names, beast-slaying nymph,  
 The golden-eyed Latona's progeny.  
 Thou, too, O venerable Neptune, lord  
 Of ocean, leave the fishy depths of Nereus,  
 By whirlwinds toss'd, sea-nymphs, and ye whose feet  
 Upon the mountains wander—to our prayers  
 Symphonius may the golden lyre resound.  
 While we Athenian women, nobly born, 340  
 With perfect rites the solemn congress hold.

HER. Pray to th' Olympian gods and goddesses,  
 The deities of Pytho and of Delos,  
 With all the others; that if any one  
 Counsel aught ill against the female race,  
 Or by a herald, to the women's cost,  
 Make with the Persians and Euripides  
 A league of amity<sup>g</sup>, or meditate  
 To tyrannize, or bring the tyrant back;  
 Or any slanderer should denounce a woman 350  
 As rearing a supposititious child,  
 Or if th' intriguing slave of any female  
 Hath whisper'd slanderous stories to her lord;  
 Or should a servant, sent on messages,  
 Report them falsely, or if some lewd fellow  
 Cheat with fallacious promise, and not give  
 The stipulated fee, or some old woman  
 Bring gifts to her gallant, some courtesan  
 Take bribes, betraying her companion's friend;  
 And if some male or female publican 360  
 Should falsify the gallon or pint measure<sup>h</sup>;  
 On such an one, with all his family,

g ————— ἡ 'πικηρυκεύεται  
 Εὐριπίδῃ Μήδους τ' ———

With the Medes or Persians our poet here mingles those subjects of which mention was wont to be made in serious supplications to the gods. (See Isocrates in his Panegyric.) Bergler.

<sup>h</sup> On this line the Scholiast observes that the χοῦς contained two *restæ*, and the χοεὺς six. The κότυλος or κοτύλη was a cup or measure, holding three-fourths of a pint, (see St. Mark, vii. 4.) ποτηρίων καὶ ξιστῶν.

Invoke a dreadful death, but to yourselves,  
Pray that the gods may give abundant blessings.

## CHORUS.

We offer our united prayer,  
That blessings, perfect in their kind,  
The city with her sons may share.  
And let the fairest portion reach  
Those women whose persuasive speech  
Subdues the willing mind. 370  
But they, who frame the gainful lie,  
And lawless noxious perjury,  
Or seek to change, with headlong force,  
Decrees and law's established course,  
With fraudulent intent disclose  
Each secret counsel to our foes,  
Or introduce the Persian band  
For the destruction of our land,  
Their deeds with impious boldness crown  
To the dishonour of the town. 380  
But oh! these prayers, almighty Jove,  
Deign with thy sanction to approve;  
And let thy female suppliants share  
The deities' presiding care.

HER. Hear all—this woman's council have decreed—  
President Timoclea, clerk Lysilla,  
While Sostrata deliver'd the opinion<sup>1</sup>.  
“To-morrow an assembly will be held,  
The middle of the Thesmophorian feasts,  
On which we have most leisure<sup>2</sup>; our first business

<sup>1</sup> This, as Kuster observes, was the ordinary formula or accustomed introduction to the plebiscita or public decrees of the Athenian people. He quotes an example from Thucydides (iv. 118.), which I think Bloomfield justly considers to be parodied by our poet, *Ἀκάμαντις ἐπυράνευε, Φαίλιππος ἐγγραμμάτευσε, Νικιάδης ἐπεστάρει* which however that great scholar cites erroneously thus, *φαίλιππος ἐγγραμμάτευσε, Νικιάδης ἐπεστάρει, Δάχης εἶπε*. The application of this introductory formula to the three female legislators in this passage is extremely humorous.

<sup>2</sup> The third day of this solemn assembly was consecrated by a fast, and called *νηστεία*, as Bruncck and Porson have observed from Athenæus in his seventh book. The former learned critic has happily emended the second of these lines, which in

Is to debate on what Euripides 391  
Should suffer, for he seems to all of us  
To act unjustly"—who's inclin'd to speak ?

WOM. I.

HER. Put this crown on now, ere you begin<sup>1</sup>.  
Silence, attention—for as if about  
To talk at length, she now begins to cough,  
As do the orators.

W. I.

From no ambition,  
By the two goddesses I swear, O women,  
Have I risen up to speak—but this long time,  
Wretch that I am, scarce can I bear to see you, 400  
Thus by the female potherb-seller's son,  
Euripides, daub'd o'er with calumny,  
And hearing all kinds of opprobrious words.  
For with what evils has he not besmear'd us?  
What opportunity of slander miss'd,  
How small soe'er the number of spectators,  
The tragic and the choral actors few ;  
Dissemblers and men-hunters calling us,  
Wine-bibbing, treacherous gossips, good for nought<sup>m</sup>,  
A mighty plague to men—so entering home, 410  
Straight from the boarded theatre, they look  
With a considerate gaze at us, to know  
Lest some loose fellow be conceal'd within.  
But we no longer had the power to act  
As heretofore—so many evil notions

the Junta and old editions stood thus, *ἦν ἔλισθ' ἡμῖν σχολή*, and in that of Kuster, *ἦν ἔλεις ἔσθ' ἡμῖν σχολή* implying a doubt which the herald could by no means be supposed to entertain : instead of this corrupt reading, Brunk has restored from a manuscript *ἦ μάλισθ' ἡμῖν σχολή*, *quo die inprimis otio abundamus*, i. e. on the third day of the feast.

<sup>1</sup> *περίθου νῦν τόνδε* i. e. *στέφανον* ; according to the custom of ancient orators in the assembly *τόνδε* is said *δεικτικῶς*.

<sup>m</sup> *τὰς μυχοτρόπους, τὰς ἀνδρεαστρίας καλῶν,  
τὰς οἰνοπότιδας.*

Suidas (adverb. *οἰνοπίπας*) reads *μοιχοτρόπους*, *adulterinis moribus præditas*, which was in all probability the word used by Aristophanes—*ν* and *οι* are frequently confounded in manuscripts, as in v. 501, where instead of *τὸν μοιχόν*, a MS. has *τὸν μυχόν*.

They taught our husbands—thus, should any woman  
 A chaplet weave, he thinks that she's in love;  
 And should a woman, wandering through the house,  
 Drop any utensil, the husband asks,  
 "For whom was this dish broken? It must be 420  
 For the Corinthian guest<sup>n</sup>." Is any maid  
 Labouring with sickness, straight her brother says—  
 "This colour of the damsel's likes me not."  
 Moreover, should a woman, lacking children,  
 Desire to have supposititious offspring,  
 This cannot be conceal'd—for men sit near.  
 Besides, to th' aged he calumniates us,  
 Who heretofore were wont to marry girls;  
 So that none now desires a woman-bride,  
 This dictum intervening—"for a woman 430  
 Is to an ancient bridegroom a she-tyrant<sup>o</sup>."  
 Then 'tis through him that they place seals and bars  
 Upon the women's chamber doors to guard us,  
 And breed Molossian dogs, the gallants' terror.  
 All this might be forgiven—but what ere now  
 Belong'd to our administrative province,  
 Out of the store to take flour, oil, and wine,  
 This is no longer ours: for now the men  
 Themselves bear secret most ill-natur'd keys,  
 Made in Laconian fashion, with three wards<sup>p</sup>. 440

<sup>n</sup> These lines contain a satirical allusion to the Sthenobœa of Euripides, who loved the Corinthian Bellerophon, (Fragment iv. ap. Musgr.)

ἀλλ' εὐθὺς ἀνδρῶ Κορινθίῳ ξένῳ.

<sup>o</sup> Aristophanes here alludes in his satirical manner to the Phoenix of Euripides (Frag. iv.) as emended by Musgrave:

δῆσποινα γὰρ γέροντι νυμφίῳ γυνή.

see also Frag. v. The mention of *seals* in the next line shows with what jealous care the *gynæconitis*, or womens' apartments, placed in the interior part of the Athenian houses, was guarded by the ancients. Bergler with great probability imagines that our poet here glances at the Andromache of Euripides (v. 942.)

φυλάσσετε

κλείθροισι καὶ μοχλοῖσι δωμάτων πύλας.

<sup>p</sup> Λακωνικ' ἄττα, τρεῖς ἔχοντα γομφίους. Lacedæmonian keys are also mentioned by Plautus (Mostel. ii. 1. 57.) They appear to have opened outwards, and are also mentioned by Menander, (ἐν Μισουμένῳ), and Manilius in his astrono-

Of old it had been possible for us  
 With a seal ring that cost three oboli,  
 At least to keep the door a little open.  
 But now this home-born slave, Euripides,  
 Hath taught them how to bear worm-eaten seals  
 Suspended<sup>q</sup>—now then it seems right to me  
 To hatch up for this man a deadly mischief,  
 Either by poison or some artifice,  
 That he may perish—this I plainly say—  
 The rest I with the clerk will register<sup>r</sup>. 450

CHO. I never yet heard a more subtle woman,  
 Nor one who speaks with weightier eloquence;  
 For all she says is just—she hath search'd out  
 All forms, and ponder'd all things in her mind,  
 And prudently discover'd various reasons,  
 Excogitated well—so that I think,  
 Should Xenocles the son of Carcinus  
 Speak near her<sup>s</sup>, he would seem to all of you  
 To say nought to the purpose.

W. 2. For the sake  
 Of saying a few words I too have come. 460  
 She hath well brought the other accusations,  
 But my own sufferings I would fain declare.  
 My father died in Cyprus, having left  
 Five little children, whom with pains I nurtur'd  
 By weaving chaplets in the myrtle forum<sup>t</sup>.

mical poem (lib. i.) On the following declaration of fraud perpetrated by means of a seal ring, Brunck supposes an allusion to a drama of Euripides not now extant.

<sup>q</sup> ἐδίδαξε θρίπηδες<sup>t</sup> ἔχειν σφραγίδια. It appears from Hesychius and Photius, as well as the Scholiast, that the ancients made use of worm-eaten pieces of wood instead of seals, and the former of these lexicographers asserts that Hercules was the first who adopted this practice.

<sup>r</sup> μετὰ τῆς γραμματέως συγγράψομαι. On this line Brunck observes—Comi-cum hoc est et facetum. Sic alibi, in serio, immo tragico sermone, substantiva masculina foeminis tribuuntur. Helena, in cognomine Eurip. dramate 288,

μήτηρ δ' ὄλωλε, καὶ φονεὺς αὐτῆς ἐγώ.

<sup>s</sup> According to the Scholiast, Xenocles is here mentioned on account of the skill with which he painted in his dramas a variety of female wiles and stratagems.

<sup>t</sup> ἐν ταῖς τας μύρριναϊς. This substantive, like χύτραι and λάχαναι in the

So long, but hardly, I sustain'd myself.  
 And now this poet in his tragedies  
 Would fain persuade men that there are no gods<sup>u</sup>,  
 So that we traffic not so much by half.  
 Now therefore I exhort and charge you all 470  
 For many reasons to chastise this man,  
 Since he treats us, O woman, savagely,  
 Like one whose nurture is deriv'd from potherbs.  
 But to the forum I must go, and weave,  
 By certain men bespoken, twenty chaplets\*. [*Exit*.

CHO. This other manifests a turn of mind  
 More ornamented than the former was,  
 Uttering her maxims not unseasonable,  
 Possess'd of thoughts and genius versatile,  
 Not such as are incomprehensible, 480  
 But all persuasive: for this violence  
 The man should clearly give us retribution.

MNE. It is no cause for wonder, O ye women,  
 That having heard these evil accusations,  
 Your rage should greatly rise, your bile o'erflow;  
 For I myself, so may my children prosper,  
 While in my right mind shall detest this man.  
 Yet to each other must we give our reasons,  
 For we are by ourselves, nor will our words  
 Be carried out. Why should we thus accuse him, 490  
 And think it hard if, conscious to our faults,  
 Two or three peccadilloes he declare,  
 When guilty of ten thousand we have been?  
 For not to speak of others, I myself  
 Am conscious of full many a dire offence;

Lysistrata, (v. 557.), denotes the forum or market in which such commodities were sold, and not the commodities themselves.

<sup>u</sup> In this line, accusing Euripides of direct impiety, Aristophanes seems to glance at the Bellerophon of Euripides, (Frag. xix. xxv.), and Sisyphus, (Fr. ii.) It may be imagined that in these and similar passages he intended to aim a sly blow at Socrates, making Euripides the stalking-horse behind which to direct his arrows.

\* στεφάνους συνθηματιαίους. This adjective, which bears an archaic character, is quoted by Athenæus and J. Pollux, from this passage of Aristophanes. The Scholiast says, οὗς ἡμεῖς συνεκδοτικούς λέγομεν.

But the most heinous, when a three days' bride,  
 And near me slept my husband—but I had  
 A lover who when seven years old seduc'd me.  
 He at the door came scratching for my love,  
 I knew the signal, and descended straight? 500  
 My husband asks me, "Whither go'st thou down."  
 "Whither! a griping pain, O friend, torments me;  
 I therefore must to the lay-stall." "Go now."  
 Then rubb'd he cedar-kernels, dill and sage,  
 And I, with water sprinkled o'er the hinge,  
 Went out to my gallant— \* \*  
 \* \* \*

These crimes, you see, ne'er hath Euripides  
 Reproach'd us with; nor tells he how, by slaves  
 And muleteers, if there be none beside, 510  
 We are subdu'd; nor having spent the night  
 With any lover, how at dawn we chew  
 Garlick, lest straight returning from the watch,  
 Our husband should suspect us of some harm.  
 These things, you see, he nowhere has related;  
 And what is it to us, if he rate Phædra?  
 He never told how, showing to her husband  
 A robe that glitter'd in the solar beam,  
 She sent away th' adulterer wrapt therein.  
 I knew another woman, who declar'd 520  
 That for ten days she suffer'd throes of labour,  
 Until she bought a child: meanwhile her husband  
 Went all about the town to purchase drugs  
 That might procure a quick deliverance;  
 While the old woman in an earthen jar  
 Convey'd the child, his mouth stopp'd up with honey,  
 Lest he should cry; then soon as she who brought it  
 Nodded, she presently exclaims "Depart,  
 Depart, my husband, for I think myself  
 About to be deliver'd:" then the child 530  
 Struck with his heel the bottom of the jar.  
 At this he ran rejoicing—while she drew  
 From the child's mouth the stoppage, who cried out.  
 Then the detestable old hag who bore him,



Runs smiling to the husband, and exclaims,

"A lion has been born to you, a lion,

Your very model" \* \* \* \* \*

\* \* \* \* \*

Practise we not these crimes? Yes, by Diana,

And are we angry with Euripides, 540

Who suffer nothing more than we have done?

CHO. In truth 'tis wondrous whence hath been found out

This thing—what land so bold a woman nurtur'd.

For I could not have thought that any female

Should dare to utter in this shameless manner

Among us openly such things as these.

But all may now be done—I praise the wisdom

Of that old proverb—"Under every stone

'Tis right to peep, lest in some secret corner

Ready to bite you, lurk an orator<sup>y</sup>." 550

But there is nothing more depriv'd than women

Who have cast off all native modesty.

W. 3. Nay, by Aglauros<sup>z</sup>, you are not, O women,

In your right minds; but either you're enchanted,

Or have endur'd some other mighty evil,

Suffering this plague thus to revile us all.

If there be any one then—and if not,

Ourselves and servants, seizing some chance ashes,

Will pluck her hair off, that she may be taught

Not to speak evil of her sex hereafter. 560

MNE. Denude me not, O women, of my hair;

For if, when there is freedom of debate,

And female citizens have power to speak,

I said in favour of Euripides

Whate'er my knowledge prompted to be just,

Is't for this cause that from your hands I must

<sup>y</sup> This is an allusion to an old proverbial scolion, inserted by Brunck in his edition of Anacreon. The chorus add to the comic humour of the passage by using the word *ρήτωρ* instead of *σκορπίος*.

<sup>z</sup> She was one of the daughters of Cecrops, by whom, as well as by her sister Pandrosus, the Athenian women were accustomed to make their adjurations. The name of the latter is sometimes given to Minerva, and the former is often confounded with Agraule, the wife of Cecrops. Their third daughter was named Herse. (See Ovid, Met. ii. 777.)



With hair pluck'd off now suffer punishment?

W. 3. And should'st thou not be punish'd, who alone  
Hast dar'd to speak in favour of a man  
Who hath committed many wrongs against us, 570  
Discovering, of set purpose, arguments  
From wicked women, Melanippe, Phædra \*;  
But a Penelope he never drew,  
Because she seem'd to be a modest woman.

MNE. And well I know the cause, for you would say,  
Of present women, that there might be one  
Penelope, but a whole race of Phædras.

W. 3. Hear ye, O women, what this crafty dame  
Again hath spoken of us all?

MNE. And yet,  
By Jupiter, I've not said what I know. 580  
Will you that I tell more?

W. 3. Nay, that thou canst not,  
For thou hast pour'd out what thou know'st already.

MNE. By Jupiter, not the ten-thousandth part  
Of what we do—for he has not, you see,  
Declar'd how, taking golden leaves for tubes,  
We draw the wine as through a siphon out<sup>b</sup>.

W. 3. A plague upon you!

MNE. And when we have given  
From the Apaturia meat to our gallants<sup>c</sup>,

\* See the *Frogs*, v. 1040, where Æschylus brings the same accusation against Euripides,

ἀλλ' οὐ μὰ Δι', οὐ Φαίδρωσ' ἐποίουν, πόρναις,  
οὐδὲ Σθενοβοίαις.

<sup>b</sup> ———— ὡς στλεγγίδας λαβοῦσαι  
ἔπειτα σιφωνίζομεν τὸν οἶνον.

This passage has greatly embarrassed the commentators, chiefly on account of the ambiguous signification of the word *στλεγγίς*, which denotes either a currycomb or a spangle in the shape of a gold leaf, which the women were accused of forming into a tube for the purpose of drawing out the wine from their husbands' casks, as through a reed. (See Brunn's note.) Another source of error was the old reading *σίτρον* instead of *οἶνον*. Invernizius remarks on this line *τὸν σίτρον*, 'libri omnes, manifesto errore!'

<sup>c</sup> The first day of the Apaturian feast was called *δόρπια*, because suppers (*δόρποι*) were given to each separate tribe. This festival was celebrated in the month Pyanepsion, answering to our October.

We then say 'tis the cat.

W. 3. Ah wretched me,

Thou triflest!

MNE. Nor have I said how a woman 590

Her husband with an axe struck down<sup>d</sup>, nor how

Another drove her husband mad with philtres,

Nor how she once o'erwhelm'd him in a bath.

W. 3. A plague confound you!

MNE. How th' Acharnian maid

Her father<sup>e</sup>—

W. 3. Can we bear to hear all this?

MNE. Nor as thou who, when thy slave bore a male,

Broughtest it up for thine own self, and gav'st

To her thy little daughter in its room.

W. 3. Nay, by the goddesses, you shall not speak 600

Thus with impunity. But I will pluck

Thy fleecy locks out.

MNE. Nay, by Jove, thou ne'er

Shalt touch me.

W. 3. Well, then, see.

MNE. And see again.

W. 3. Philista, take my robe.

MNE. Place but a finger,

And, by Diana, thee I will—

W. 3. Do what?

MNE. This cake of sesame which thou devouredst

I'll make thee void.

CHO. Cease your upbraidings, for

A certain woman runs to us in haste:

Then, ere she come up with us, keep ye silence,

That we may hear in order what she says.

CLIS. Dear women, kin to me in disposition, 610

My cheeks show clearly that I'm dear to you,

For I'm possess'd with a mad love of women,

<sup>d</sup> Horace seems to have had this passage in his mind (Sat. i. i. 99.)

“ at hunc liberta securi

Divisit medium fortissima Tyndariorum.”

<sup>e</sup> Acharnæ was a large village of Attica, described by Thucydides, (b. ii. c. 19.), who calls it *χῶρον μέγιστον*, on which passage see Bloomfield's note.

And always your defender—having now  
 Heard an important thing respecting you,  
 Canvass'd at market a short time ago,  
 I come to give you this intelligence,  
 That ye may watch and guard against it, lest  
 Some dire and great calamity should fall  
 On you, unguarded as ye are.

CHO. O boy,  
 What means this? For a boy 'tis fit to call you, 620  
 As long as you bear cheeks unrazor'd thus.

CLIS. 'Tis said Euripides has hither sent  
 One of his aged relatives to-day.

CHO. What object to attain? with what design?

CLIS. That what you plan and are about to do,  
 This man may be a spy of your discourse.

CHO. And how with women could his manly sex  
 Pass unobserv'd?

CLIS. Euripides sing'd off  
 And rooted out his hair—arraying him  
 In all particulars beside like women. 630

MNE. Trust ye to him in this? What man so foolish,  
 As to permit his hair to be pluck'd out?  
 None, as I think, much-honour'd deities.

CLIS. Thou triflest—for I ne'er had come to tell this,  
 But that I heard it from those well inform'd.

CHO. A dreadful deed this which is now related;  
 But, O ye women, 'tis not right to loiter:  
 We must endeavour to seek out the man,  
 Who in his private seat eludes our search.  
 Thou, too, assist us in discovering him, 640  
 That thou may'st have our double thanks, O friend.

CLIS. Come, let me see—who art thou there the first?

MNE. Where shall one turn?

CLIS. You are to be search'd out.

MNE. Ill-fated me!—

W. 4. Ask ye me who I am?

CLIS. Yes.

W. 4. I'm the consort of Cleonymus.

CLIS. [*to the CHORUS.*] Know you this woman?

- CHO. Well indeed we know her.  
Now view the others.
- CLIS. Who is this, that holds  
The infant?
- W. 4. She's my nurse, by Jupiter.
- MNE. I'm utterly undone!
- CLIS. Whither art turning?  
Remain here.—What's the matter?
- MNE. Suffer me 650  
To ease myself.
- CLIS. Thou art a shameless jade.  
Begone and do't, while I continue here.
- CHO. Remain then, and regard her carefully,  
For her alone, O friend, we do not know.  
Thou'rt a long time about it.
- MNE. Ah! by Jove,  
I'm troubled with a wretched strangury,  
For yesterday I some nasturtiums eat.
- CLIS. What prat'st thou of nasturtiums<sup>f</sup>? wilt thou not  
Come hither to me?
- MNE. Feeble as I am,  
Why drag me thus?
- CLIS. Tell me, who is thy husband?
- MNE. Enquir'st thou for my husband? knowest thou 661  
A certain townsman of Cothocidæ<sup>g</sup>?
- CLIS. A certain one? who? is it he that once—
- MNE. The certain son of somebody.
- CLIS. Thou triflest,  
As it appears to me—hast thou come hither  
Ere this?
- MNE. Ay, every year, by Jupiter.
- CLIS. And who's thy fellow-lodger?
- MNE. Mine? a certain—  
Ah! wretched me!

<sup>f</sup> *τί καρδαμίζεις*; this verb is formed, according to the manner of Aristophanes, from *κάρδαμα*, which terminates the preceding line. Compare *the Wasps*, (v. 652.)

*παῦσαι, καὶ μὴ πατέριζε.*—(Bergler.)

<sup>g</sup> The Cothocidæ were, according to the Scholiast, a burgh of the tribe Æneis, to which belonged the orator Æschines.

CLIS. Thou sayest nought.

W. 5. Depart,

For I'll examine her in proper style  
Touching the sacrifices of last year. 670

Depart thou from me [*to CLISTHENES*] since thou  
may'st not listen,

Being a man. Now tell me which of all  
The sacred rites was first laid open to us?

MNE. Let's see, what was the first? what first? we drank—

W. 5. And what was next to this?

MNE. We drank to healths.

W. 5. This thou hast heard from some one—what was third?

MNE. Xenylla ask'd a cup, since there was not  
A chamber utensil.

W. 5. Thou talk'st of nothing.

Come hither, hither come, O Clisthenes,  
This is the man of whom thou makest mention. 680

CLIS. What shall I do then?

W. 5. Strip him, for he speaks  
Nothing that's sound.

MNE. And will you then disrobe  
A mother of nine children?

CLIS. O thou man

Lost to all shame, quickly unloose thy girdle.

W. 5. How firm and confident a mien she has!

Nor any breasts like us, by Jupiter.

MNE. 'Tis that I'm barren, nor have e'er been pregnant.

W. 5. Is this the story now? but then thou wert  
A mother of nine children.

CLIS. Stand upright.

*	*	*	*	*	690
*	*	*	*	*	
*	*	*	*	*	
*	*	*	*	*	
*	*	*	*	*	

W. 5. O the polluted wretch! he brought against us  
These slanders in Euripides' defence.

MNE. Ill-fated me, in what affairs have I  
Involv'd myself!



W. 5. Come now, what must we do?

CLIS. Guard this man well, lest suddenly departing  
He flee away—but to the Prytanes 700  
Will I relate th' affair. [*Exit*.

CHO. It then behoves us  
To light our lamps, and well and manfully  
Girding ourselves, to doff our cloaks, and seek  
If any other man hath enter'd here,  
Running around the Pnyx's whole extent,  
And searching through the tents and avenues<sup>h</sup>.

S.-C. First, then, 'tis right to move a nimble foot,  
And send our view in silence on all sides.  
Only we must not dally, since for trifling  
There is no longer time—but it behoves us 710  
To run as swiftly round as possible.  
Come quickly now, investigate and search  
In all directions, whether lying still  
Some other man have not escap'd our notice.  
Cast on all sides your eye, this way and that,  
Examine carefully, lest any one  
Who works iniquity our search elude;  
He shall be punish'd, and moreover be  
To all the rest of mortals an example  
Of insult, deeds unjust, and impious manners. 720  
He shall pronounce that clearly there are gods,  
And show to all men how the deities  
Are to be reverenc'd, that such as follow  
Justice, and meditate on law divine,  
Act in a proper way—and if they fail  
To do this, such will be the consequence.  
Should any one in an unholy act  
Be taken, burning in his angry mood,  
And madly raging, if he aught commit,

<sup>h</sup> From this passage may be inferred the very great extent of the Pnyx (or *Pynx*) *παρὰ τὸ πνυκνοῦσθαι τοὺς ὄχλους*, (Schol.), who further informs us that the scene was in this play occupied by tents for the reception of the female assembly. Scaliger proposes to read *πίκνα πᾶσαν* instead of *πνύκα*, which is the reading of Bekker and Invernizius, who interprets *the tents and by-ways* of the whole city. The oblique cases of *πνύξ* are either *πνυκνός* or *πνυκνός*, *πνυκί* or *πνυκνί*. (Kuster.)

To men and women all 'tis clear to view, 730  
 That God with speedy vengeance will repay  
 Th' unholy violation of his laws.  
 But it appears to us that all has been  
 Examin'd carefully—at least we see  
 No other man who sits conceal'd.

W. 6. Ah! Ah!  
 Whither art flying? wilt thou not remain?  
 O, wretched, wretched me! he's snatch'd away  
 My infant from the breast, and vanish'd with it.

MNE. Cry as thou wilt—but never shalt thou feed  
 This child with cakes, if you dismiss me not. 740  
 But here, struck with this sword upon the thighs<sup>1</sup>,  
 Its veins shall dye the altar with their blood.

W. 6. O wretched me! will you not help, ye women!  
 And with prodigious clamour rear a trophy?  
 But will you suffer me to be depriv'd  
 Of this my only son?

CHO. Ah, ah! O band  
 Of venerable fates, what novel portent  
 Do I behold? for these are all the deeds  
 Of shameless daring—what an act, O friends,  
 Is this which he again has perpetrated? 750  
 How shall I your extreme self-will subdue?

CHO. Are not these direful deeds, and past expression?

W. 6. Direful indeed, that he has snatch'd away  
 My infant!

CHO. What then can one say to this,  
 That acting thus he manifests no shame?

MNE. Not yet will I desist!

W. 6. But thou wilt not  
 Come back to that point whence thou hast departed,  
 And in requital of thine impious deed,

<sup>1</sup> ——— ἀλλ' ἐνθαδ', ἐπὶ τῶν μηρίων  
 πληγὴν μαχαίρᾳ τῇδε φοινίας φλέβας  
 καθαίματώσει βωμόν. ———

Kuster here remarks with great probability that these lines doubtless belong to some tragic poet, as the style sufficiently indicates, being more adapted to the buskin than the sock.

Thou shalt not boast to have escap'd, but bear  
The evil recompense.

MNE. Let not this happen 760

By any means! I ward it off with prayers.

W. 6. And which of the immortal gods will come  
As your ally with these unholy deeds?

MNE. You speak in vain, I will not let her go.

CHO. But you shall not, by the two goddesses,  
Still with impunity insult, and speak  
Unholy words: since with ungodly deeds  
We will repay thee for them, as 'tis just.

But haply to another kind of ill  
Changing, some fortune may restrain thy course. 770  
But thou must bear these with thee, and some wood,  
To fire with all despatch this impious man.

W. 6. O Mania, let us go and search for vine-twigs,  
That I may show thee half-consum'd to-day.

MNE. Set fire and burn—do thou the Cretan robe  
Quickly put off—and for thy death, O child,  
No other woman than thy mother blame.  
But what is this? the damsel is become  
A full wine-cask, tho' wearing Persian shoes.  
O most bold women, O most given to drink, 780  
And ye who by all means contrive to fill  
Your sottish appetites! O ye who are  
A mighty gain to vintners, but our ruin;  
The plague too of our furniture and woof.

W. 6. Heap on, O Mania, store of twigs.

MNE. Yes, heap them.

But answer me this question—Dost thou say  
That thou hast borne this infant?

W. 6. Ten full months

I bare him.

MNE. Thou?

W. 6. I swear it, by Diana.

MNE. Holding three cotylæ, or how much? tell me.

W. 6. What hast thou done to me? O shameless man, 790  
Thou hast undress'd my little infant!

MNE. Little?



W. 6. Tiny, by Jupiter.

MNE. How many years  
Since it was born? Three or four wine libations<sup>k</sup>?

W. 6. Almost so, and as much time as hath pass'd  
From the late Dionysiac festival;  
But give it back.

MNE. Not this one, by Apollo.

W. 6. Then will we burn thee.

MNE. Burn me if you will,  
But instantly this woman shall be slain.

W. 6. Not so, I supplicate thee, but on me  
Perform thy pleasure, rather than on him. 800

MNE. Thou art by nature fond of progeny,  
Yet not the less this infant shall be slain.

W. 6. Alas, my child! give me the basin, Mania,  
That I at least may gather up his blood.

MNE. Place it beneath—so far I'll gratify you.

W. 6. An evil end await thee! as thou art  
Replete with envy and malevolence.

MNE. This is the skin belonging to the priestess.

W. 6. Which is the priestess' property?

MNE. Take this.

W. 7. Most wretched Mica! say who hath bereav'd 810  
And taken from thee thy beloved child?

W. 7. This daring wretch, but since he's present there,  
Guard him, that having taken Clisthenes  
Before the Prytanes, I may declare  
What he hath done.

MNE. Come now, what safe contrivance  
Will be discover'd? what experiment,  
What machination? for the guilty man,  
He who in all this trouble hath involv'd me,

<sup>k</sup> *τρεῖς χάας ἢ τέτταρας*. This is an allusion to the feast of cups, of which such frequent mention is made in the *Acharnians*. This was celebrated on the second day of the Lenæan feasts, the second of the month Anthesterion. The feast was held every year, and therefore Mnesilochus, wishing to know the age of the infant, facetiously enquires how many *Choæ* have elapsed since its birth. It is not improbable that the Athenians marked the age of their wine by the number of liberalia or feasts of Bacchus, as the Romans distinguished theirs by the name of the consul. (Hor. Od. iii. 21. 1; 28. 7, 8.)

Nowhere appears. Come, then, what messenger  
 Can I despatch for him? I know a trick 820  
 Of Palamedes' sort<sup>1</sup>—like him I'll write  
 On oars, and throw them from me—but no oars  
 Are here—whence then shall I procure them? whence?  
 But what if I should cast these statues down,  
 And write on them instead? 'Twere better far.  
 These also are of wood, and those were wood.

O now my hands, your aid I ask

To work a salutary task.

Ye tablets of the polish'd pine,

Receive the graver's furrow'd line; 830

Heralds of my laborious woe;

(Ah me, this execrable Rho!

Thro' what meandering course it strays!)

Haste, for 'tis needed, through the various ways. [*Exit.*

CHORUS (*Anapæstic*).

To the spectators having turn'd, let's speak  
 Well of ourselves—for of the female tribe  
 Speaks every one in terms of high reproach,  
 That we're an universal plague to men,  
 And that from us spring all calamities,  
 Contention, strife, sedition, hard grief, war; 840  
 But come now, wherefore do you marry us,  
 If we are truly evil? and forbid  
 That any one of us should issue forth,  
 And be surprised while from the window leaning?  
 But seek you with such care to guard a plague?  
 Then if perchance the woman issue forth,  
 And you detect her anywhere from home,

<sup>1</sup> ——— οἷδ' ἐγὼ καὶ δὴ πόρον  
 ἐκ τοῦ Παλαμήδους.

This passage, according to the Scholiast, alludes to Euripides' tragedy of Palamedes, in which his mother Oax is made to describe his death upon the oars of the vessel, in order that they when borne to Nauplius may announce the tidings of his son's dissolution. In like manner Mnesilochus is represented as sacrilegiously employing the statues of the gods to convey to Euripides information of his perilous condition, and to claim his aid promised at v. 270; and casts them away, saying, ἀπέλθετε, σημάνατε Εὐριπίδην.

Ye rage with madness, ye, who rather should  
 Offer libations to the gods with joy,  
 If truly you have found the mischief vanish'd, 850  
 Nor any longer have it in the house.  
 And if fatigu'd with play we fall asleep  
 In other mansions, every one seeks out  
 This evil, rambling up and down the beds.  
 And if we thrust our head out at the window,  
 Desires to look upon the plague—and if,  
 Urg'd back by modest feelings, she retreat,  
 So much the more each wishes to behold  
 The shrinking plague—thus are we manifestly  
 By much your betters, as on trial made 860  
 Will presently appear: let us then try  
 Which are the worst; we say 'tis you, and ye  
 Retort on us; let us consider then,  
 And place each rival name in opposition,  
 Of man and woman—how Charminus is  
 Worse than Nausimache<sup>m</sup>—his deeds are plain—  
 And Cleophon in all respects inferior  
 To Salabaccho—for a length of time  
 No one of you would undertake to vie  
 With Aristomache<sup>n</sup>, that Marathonian; 870  
 No one in fight contend with Stratonice;  
 But of the bygone year what counsellor,  
 Who has resign'd his office to another,  
 Is better than Eubulā<sup>o</sup>? He will not

<sup>m</sup> It appears from Thucydides (book viii.) that Charminus the Athenian general, in the twentieth year of the Peloponnesian war, lost three triremes in a naval combat against Astyochus the Lacedæmonian, near the island of Rhodes. Nausimache and Salabaccho were celebrated courtezans, and Cleophon was a maker of lyres, whom our poet satirizes on account of his effeminacy.

<sup>n</sup> Bergler remarks that this is not the name of a woman, but a word compounded of ἀρίστη μάχη, and meant to designate the most illustrious battle of Marathon, in which the Athenians conquered a most numerous army of Persians under Darius. Stratonice in the next line is also a figurative appellation for some victory obtained by the Athenian forces.

<sup>o</sup> This is also, as the Scholiast says, a feigned appellative; who likewise remarks that the meaning of this whole speech is not very clear, any more than a passage in the Hyperbolus of Plato, in which the words βουλευεῖν and βουλευταῖς occur. On this line Palmer observes that Thucydides, in the beginning of his

Himself affirm it—thus we boast ourselves  
 To be by far superior to mankind :  
 Nor would a woman after she has stolen  
 Near fifty talents from the public store,  
 In a yoked chariot to the city come,  
 But when her greatest theft has been committed, 880  
 A basketful of corn, the self-same day  
 She gives it back to her defrauded husband.  
 But we could show full many of these men  
 Who act in the same manner—and besides,  
 Some far more given to gluttony than we,  
 To kidnapping of garments, shrines, and men.  
 They are besides inferior to ourselves  
 In keeping the paternal property,  
 For we have even now preserv'd our beam,  
 The distaff, baskets, and the parasol. 890  
 But to a multitude of these our husbands,  
 The very spear-beam has been lost at home ;  
 While many others in the expedition  
 Have from their shoulders thrown away the buckler<sup>P</sup>.  
 We women might bring many just reproaches  
 (And one above the rest) against the men,  
 For it was right should any one of us  
 Bring forth a man of service to the state,  
 A taxiarch or general, to receive  
 Some share of honour—and that precedence 900  
 Should be assigned her in the Steniæ feasts,  
 The Scirian, and the rest that women rule<sup>?</sup>.

history of the twenty-first year of the war, speaks of the dissolution of the Athenian democracy, and the delivery of the supreme power into other hands, by the supine magistrate of the preceding year, παραδούς ἐτέροις τὴν βουλείαν. Hence Aristophanes, with great propriety, speaks of τῶν πέρυσιν τις βουλευτής.

<sup>P</sup> ἔρριπται τὸ σκιάδειον; literally the umbrella, carried in the feasts of Ceres and Proserpine. This passage is a satirical stroke at Cleonymus, τὸν ῥίψασπιν. The Scholiast says αἰνίττεται δὲ καὶ εἰς Κλεώνυμον.

<sup>q</sup> ——— Στηνίουσι καὶ Σκίροις  
 ἐν τε ταῖς ἄλλαις ἑορταῖς.

The former of these words is in the common editions, and the Ravenna MS., corruptly written Τηνίουσι; instead of which, some read Θεσίουσι, but the authority

But if she bear a fellow base and evil,  
Some wretched trierarch or admiral,  
That she should sit behind, with shaven crown,  
The brave-producing matron; for, O city,  
How is it just that she, who brought to light  
Hyperbolus, should sit in spotless robe  
And flowing hair near Lamachus' mother,  
And lend her money out at usury; 910  
From whom, if she had lent to any one,  
And made some interest, it behov'd no man  
To bring the usance, but to take away  
By force the money, with this speech, "indeed thou'rt  
worthy  
Of interest, having brought forth such increase."

**ACT III. SCENE I.**

**MNESILOCHUS, *Seventh Woman.***

MNE. I am become dried up with expectation<sup>r</sup>.  
But he nowhere appears, and what can be  
Th' impediment? sure he must be asham'd  
Of his cold Palamedes<sup>r</sup>. By what drama  
Shall I attract him then? I know—I'll mimic  
His recent drama Helen—since I have  
A woman's garment altogether fitting.

WOM. What meditathest thou anew? or what  
Rollest thine eyes in search of? thou wilt soon

both of Suidas and Photius sufficiently defend the lection adopted in the text. The former is indeed very express.—

**Στήνια καὶ Σκίρα, ἔορταὶ γυναικῶν,**

and from the latter it appears that at these festivals the assembled women exercised to abuse the licence of mutual crimination.

I have here followed Kuster's ingenious emendation, *αῶς* for the common *ἄλλος*; as it would be indeed a strange effect of expectation to make a person *blear-eyed*. This conjecture he defends by referring to *Eccles.* 146. *διψεῖ ἀφανανθήσονται*, and the *Frogs*, v. 1121. *ἀφανάνθηον γέλων*. Brunk, however, contends that the common reading is correct, and compares Plautus (*Men.* v. 3, 6), '*lumbi sedendo, oculi expectando dolent*;' where, however, the right word appears to be *spectando*. The reading in Scaliger's *Excerpta* is *ἄλλος*.

• This is the tragedy of Euripides satirically alluded to by our poet at v. 814.



See cause to rue thy Helena, unless  
 Thou shalt behave thyself with modesty,  
 Before one of the Prytanes appear.

MNE. [*as HELEN*] These are the fountains of the Nile<sup>†</sup>, resort  
 Of beauteous virgins, Nile who irrigates,  
 Instead of dew divine fair Egypt's soil, 930  
 That breeds the black *symæa* for her people.

WOM. Thou'rt crafty, by light-bearing Hecate.

MNE. A land illustrious is my country, Sparta,—  
 My father, Tyndarus.

WOM. Abandon'd wretch!  
 Was he thy father? sure it is Phrynonidas.

MNE. I am call'd Helen.

WOM. Art thou then once more  
 A woman, ere thou hast the forfeit paid  
 Of thy first female metamorphosis?

MNE. "Thro' me have many lives been sacrific'd  
 At the Scamandrian stream."

WOM. Would thou hadst died too! 940

MNE. And I am there as well—but Menelaus  
 My hapless husband, is not yet arriv'd.  
 Why should I then still live for lack of crows?  
 But something as it were my heart beguiles,  
 Then frustrate not, O Jove, the rising hope.

*Enter EURIPIDES as Menelaus.*

EUR. Who hath the rule o'er this well-guarded house?  
 That he to port the strangers might receive,  
 Labouring at sea with wintry storm and shipwreck?

MNE. This is house of Proteus.

EUR. Of what Proteus?

<sup>†</sup> This is the beginning of the same tragedian's *Helen*, who, in the third verse, says,

λευκῆς τακείσης χιόνος ὑγραίνει γύας

which line our poet satirically parodies thus,

λευκῆς νοτίζει μελανοσυρμαῖαν λεών,

alluding to the *symæa*, a purgative herb in common use with the Egyptians, mentioned by Herodotus (*Euterpe*, ii. 77.), and by Trygæus in *the Peace*, v. 1220. The Scholiast says that the *symæa* is a beverage made of barley.

WOM. O thrice ill-fated ! by the goddesses 950

He lies, for Proteus has been dead ten years.

EUR. But to what country have we moor'd our bark ?

MNE. Egypt.

EUR. O wretched, whither have we sail'd ?

WOM. Believest thou th' abandon'd wretch's trifling ?

This is the Thesmophorium.

EUR. And is Proteus

Himself within or gone abroad ?

WOM. Why sure

You must be still at sea, who, having heard

That Proteus is defunct, ask if he be

Within or out of sight ?

EUR. Alas ! he's dead,

And in what sepulchre is he entomb'd ?

960

MNE. This is his monument by which we're sitting.

WOM. May'st thou die wretchedly, as sure thou wilt,

Who dar'st to call the shrine a monument.

EUR. But wherefore sit in these sepulchral seats,

O veiled stranger ?

MNE. 'Tis that I am forc'd

To share the nuptial couch with Proteus' son.

WOM. Wherefore again, O wretch, deceive the stranger ?

Hither this crafty knave is come, O outcast,

After us women, to abstract our gold.

MNE. Bark, and with malediction strike my body. 970

EUR. Stranger, who's this old woman that reviles you ?

MNE. This is Theonoe, from Proteus sprung.

WOM. Nay by the goddesses, I am Kritylla,

Antitheus the Gargettic townsman's daughter \*.

\* By the Thesmophorium is to be understood the temple of Ceres and Proserpine. The remaining part of the line Brunck conjectures to be a satirical blow aimed at Euripides for his frequent use of the word *ἐξώπιος*, which however does not occur above four or five times in his preserved dramas, *προνωπής* and *προνώπιος*, scarcely so often. The answers of Euripides in this part of the dialogue are centos taken from his tragedies chiefly, Teucer and Helen. The woman shows by her answer to Euripides' question in this line, that she mistakes the Egyptian Proteus, father of Theoclymenus, for Proteus, son of Iphicles the Athenian general, who had died some time before, and who is mentioned by Thucydides in his first and second books. (See the *Helena* of Euripides, vv. 60—66.)

\* The reading of the Junta edition is *εἰ μὴ*, instead of *εἰμὶ*, which is doubtless

But thou'rt a villain.

MNE. Say whate'er thou wilt.

For never will I marry with thy brother,  
Having of old my husband Menelaus  
In Troy betray'd.

EUR. Woman, what hast thou said?

Bend back thine eyes.

MNE. I am asham'd to view thee,  
With cheeks dishonour'd thus.

EUR. What evil's this? 980

A certain speechless stupor seizes me.

O gods, what sight is this? who art thou woman?

MNE. But who art thou?—for the same cause of wonder  
Both thee and me possesses.

EUR. Art thou Grecian,  
Or female of this country?

MNE. I am Grecian.

But wish to know thy native land as well.

EUR. To me thou seemest most like Helen, woman.

MNE. And thou like Menelaus, by the potherbs<sup>γ</sup>.

EUR. Truly thou seest that most unhappy man.

MNE. O thou who comest late to thy wife's arms, 990

Take, take me, husband, throw thy hands around me.

Come let me kiss thee, and with all despatch,

Take and convey, convey, convey me hence.

WOM. Nay, by the goddesses, who bears you off,

the correct one. Indeed nothing can be more faulty than the whole line, as there given—

εἰ μὴ Κριτύλλα γ' ἂν τὶ θεοῦ γὰρ γηττόθεν.

Instead of ἀντιθέου, Farreus reads ἀντὶ θεοῦ (compare *Achar.* v. 46. ἀμφίθεον). The word Γαργηττόθεν denotes an inhabitant of the village in Attica whence Epicurus was named Gargettius. Invernizius says very truly—"Impressi libri hoc loco ineptias habent."

<sup>γ</sup> ἐκ τῶν ἰφύων. Alluding, probably, to the ignoble parentage of Euripides, whose mother obtained her living by the sale of herbs. Bergler, however, contends that the right reading here is ἐκ τῶν ὀφρύων, as if Mnesilochus professed to recognise Menelaus by his shaggy eyebrows: the word ἰφύων again occurs in the first Fragment of the Phœnissæ of our poet.

εἰκὸς δὴπου πρῶτον ἀπάντων

ἴφνα φῦναι.

This part of the dialogue is from the Helena of Euripides.



Struck by the lamp, shall rue his crime in tears.

EUR. Forbidd'st thou me to bring my wife to Sparta,  
The child of Tyndarus?

WOM. Ah me, how crafty  
Thou seemest too, and like him in design!  
Yet prate erst of Egypt, not in vain,  
But this man shall afford just retribution,  
For near the Prytanes and archer come.

1000

EUR. This is unlucky—but we must retire.

MNE. And what shall I ill-fated do?

EUR. Rest quiet.

For while I live, I never will betray thee,  
Unless my myriad stratagems desert me.

MNE. This line has drawn up nothing<sup>a</sup>.

*Enter a PRYTANE.*

PRY. Is this he,  
The rogue whom Clisthenes described to us?  
Why hidest thou thyself?—O lictor, bring,  
And bind him to the plank, then place him here,  
So guarding him that no one may approach,  
But take the whip and strike, should any come.

1010

WOM. By Jove, how nearly had a sail-maker<sup>a</sup>  
But now snatch'd him from me!

MNE. O Prytane,  
By thy right hand, which thou art wont to stretch  
Hollow, should any one give money, grant me  
A trifling boon; although about to die.

PRY. What shall I grant thee?

MNE. Bid the lictor strip,  
And, when I'm naked, bind me to the plank,  
That not in saffron robes and woman's head-gear,  
In my old age, I may be food for crows,

1020

<sup>a</sup> An elegant proverbial saying, applied to such as lose their labour in vain efforts, and the metaphor is taken from fishermen. The verse is commonly given to the seventh woman, but I think, with Brunck, that it evidently belongs to the person of Mnesilochus.

<sup>a</sup> Euripides is here designated by the contemptuous title *ιστορῆράφος*, which Kuster translates *Sutor fraudum* (see v. 872.)

And give myself a theme for ridicule.

PRY. These by the senate's order thou must wear,  
That all there present may behold thy craft.

MNE. Ah me! O saffron robe, what hast thou done?  
Nor is there any hope of safety more.

[Exit with PRYTANE.]

CHO. Now sport we as the custom is with women,  
When at the solemn hours we celebrate  
The sacred orgies of the goddesses.

That homage fasting Pauson pays<sup>b</sup>,  
As oft from hour to hour he prays 1030  
That they would grant him still to share  
This fruit of his religious care.

Come on, with nimble foot advance,  
In circles to the mazy dance;  
Join hand to hand—let each proceed  
As the directing choir may lead.

With nimble feet pursue thy way,  
And let thine ever-circling glance  
The choral group survey.

Ye too, Olympic race divine, 1040  
Your voice in melody combine;  
Unrighteous are his thoughts and vain,  
Who hopes that in the sacred fane  
A woman should the men malign.

But first 'tis right the well-form'd step to place  
(Like some new labour) in the circling race.

Let Phœbus too, who rules the lyre,  
With Dian, sacred queen, the song inspire.  
Hail, O far-darting god, and conquest bring,  
Then Juno, as in justice bound, we'll sing, 1050  
Who in the festal choir delights,  
And holds the key that guards the nuptial rites<sup>c</sup>.

<sup>b</sup> He was a man whose extreme poverty had passed into a proverb (mentioned also in *Plutus*, v. 602;) and who keeps the fast which was held the third day of the Thesmophoria, not like the women from motives of devotion, but because he had not wherewithal to break it (see v. 1155. and *the Birds*, v. 1518.) Hotibius would expunge the words *καὶ νηστεύει*, as being a mere gloss, but I cannot consider them in that light.

<sup>c</sup> From this peculiar attribute of her divinity, Juno obtained her Roman appel-

To Hermes, I address my prayer,  
 Who makes the pasturing herds his care,  
 With Pan and nymphs, a friendly train,  
 Their ready smile upon our choirs to deign.  
 And, as the heavenly band you greet,  
 The hands in due accordance beat.  
 Let us, O women, strike the ground,  
 As law ordains, and be our fast profound. 1060  
 But come, and with well-cadenc'd feet,  
 Turn, as you tune the song around.  
 O sovereign Bacchus, be thyself our guide,  
 Whose hair with ivy wreaths is tied;  
 Thus I will sing with loud acclaim  
 Evius and Dionysus' fame,  
 Bromius and, son of Semele, thy name,  
 Who hast with nymphs thy chief delight  
 To sport upon the mountains' height<sup>d</sup>.  
 While Euion, Euoe, the chorus cries, 1070  
 And Echo from Cithæron's hill replies<sup>e</sup>.  
 The black-leav'd mountains' shady seat  
 And rocky woods the name repeat;  
 While circling round thee, as they grow,  
 Thine ivy's verdant tendrils blow.

lation. "Junonem dicunt quasi *janonem* id est januam, eo quod quasi portas matrum natorum pandat." (Isid. Hisp. Origin. viii. ii.) This is a more probable etymon than that of Cicero (de Nat. Deor. i. 29.) *a juvando*.

<sup>d</sup> With the conclusion of this spirited and highly poetical chorus, compare the choral hymn of Bacchus, in Sophocles (*Antigone*, 1129, sqq.),

Πολύωνοι, Καδμείας—,

particularly antistrophe α. The Scholiast, on that passage, gives many other appellations to the son of Semele; οἱ δὲ Λύαιον, οἱ δὲ Εἰραφιώτην, οἱ δὲ Δημήτριον, οἱ δὲ Διθύραμβον—.

<sup>e</sup> Hence, probably, the imperial poet Nero, so boldly alluded to by Persius (Sat. i. 102.), borrowed his high-sounding line, "Enim ingeminat, reparabilis adsonat Echo," which, with the three immediately preceding it, are supposed to be taken from his tragedy called *Bacchæ*.

## ACT IV. SCENE I.

*A Scythian* ARCHER *and* MNESILOCHUS.ARC. [*to* MNE.] Here now lament thy sorrows to the air.

MNE. O lictor, I beseech thee—

ARC. Ask me not.

MNE. Loosen the nail.

ARC. The very thing I'm doing. [*tightens it.*]

MNE. Unhappy me! thou'lt drive it in the more.

ARC. Still more if thou wilt have it so.

MNE. Ah! ah! 1080

In evil fashion may'st thou perish—

ARC. Silence,

Unfortunate old man. Come let me bring

A mat, to guard thee.

MNE. Such are the blest fruits

Of my acquaintance with Euripides.

Ha!—there are hopes, ye gods, preserving Jove.

The man appears not likely to betray me.

But Perseus, when he ran out, secretly

Gave me a sign to play Andromeda.

In truth I'm chain'd—therefore 'tis manifest

That he will come to save me, otherwise 1090

He had not flown away.

EUR. [*as* PERSEUS.] O virgins dear,  
 How can I move, unnotic'd by the Scythian?  
 Thou who conversest with the nymphs in caves<sup>f</sup>,  
 O hear, and grant me to approach the woman.

MNE. Devoid of pity was the man who bound me<sup>g</sup>,

<sup>f</sup> This and the following lines of Euripides' speech are, according to the Scholiast, a parody of Andromeda's address to Echo, where, instead of *ἔασον ὡς Τὴν γυναῖκα μ' ἑλθεῖν*, we read

*ἔασον*

*Ἄχοῖ με σὺν φίλαις  
 γόου πόθον λαβεῖν.*

The tragedy of Andromeda made its appearance on the Athenian stage the year before this comedy of our poet (see v. 1060.)

<sup>g</sup> This long and pathetic lamentation of Mnesilochus is partly taken from the

The most distress'd of mortals—scarce ha' I  
 Fled from the vile old woman but I'm lost ;  
 For by me long this Scythian guard hath stood,  
 Having suspended this lost, friendless body,  
 A supper to the crows—seest thou? I stand not 1100  
 With my coeval virgins in the dance,  
 Holding the ballot-box's osier lid ;  
 But in these thick enfolding fetters bound,  
 I am expos'd as food to the sea-monster <sup>h</sup>.  
 Not with the nuptial Pæan, but the strain  
 That fits a captive ; mourn me, O ye women,  
 As one who dire misfortunes have sustain'd.  
 O wretched, wretched me!—but from my kindred,  
 Even from the man by whom I was entreated,  
 Who wak'd the burning tear of lamentation 1110  
 In Pluto—I endure these woes unjust.  
 Ah! Ah! Ah! Ah! from him who shav'd me first,  
 Who cloth'd me in a saffron-colour'd robe ;  
 Then sent me to this woman-haunted temple.  
 O ruthless deity that guid'st my fate!  
 Ah me devoted! who will not behold  
 My present huge and evil load of suffering?  
 Oh! might th' etherial star that glows with fire  
 The barbarous wretch destroy! for I no more  
 Have pleasure to behold th' immortal flame, 1120  
 Since I have been suspended, driven to madness  
 By these sharp pains that press against my throat,  
 And open a swift passage to the dead.

*Enter EURIPIDES in the form of ECHO.*

EUR. Hail, O dear child! but for thy father Cepheus,  
 Who has expos'd thee, may the gods destroy him.  
 MNE. But who art thou, that pitiest my affliction?  
 EUR. Echo, that like a cuckoo sings back words ;  
 Who the past year, and in the self-same place,

Andromeda and partly supplied by the feeling of his own calamity, which, as Brunck observes, has a most facetious effect.

<sup>h</sup> Literally, to *Glaucetes*, a notorious glutton of that time, satirically named with Morychus and Teleas, and others of the same class in the *Peace*, (v. 973.)

Was an assistant to Euripides.  
But it behoves thee to do this, O child, 1130  
Weep piteously.

MNE. Thou, too, in turn must weep.

EUR. This shall be my care—but begin thy speech.

MNE. O sacred Night<sup>1</sup>,  
Urging thy long equestrian flight,  
And passing in thy chariot's track  
O'er holy ether's starry back,  
Along Olympus' venerable height,  
EUR. [*as* ECHO.] Olympus' venerable height—  
MNE. Wherefore have I, Andromeda,  
Of ills above the rest a lot obtain'd? 1140

EUR. A lot obtain'd?

MNE. Wretched in death.

EUR. In death.

MNE. Thou wilt destroy me, O loquacious hag!

EUR. Loquacious hag!

MNE. By Jove thou art come in  
To give us mighty trouble.

EUR. Mighty trouble.

MNE. O friend, permit me to sing forth alone  
My woes, and thou wilt gratify me—cease.

EUR. Cease.

MNE. Hurl thee to the crows.

EUR. Hurl to the crows.

MNE. What evil's this?

EUR. What evil's this?

MNE. Thou art trifling.

EUR. Trifling.

MNE. Lament.

EUR. Lament.

MNE. Howl.

ARC. I'll call the Prytanes.

<sup>1</sup> This highly poetical invocation to night by Mnesilochus is taken verbatim from the prologue to the *Andromeda* of Euripides, (Fr. xxviii.) These verses are thus rendered by Eunius, as cited by Varro in his treatise *de Lingua Latina*.

Quæ cava coeli signitinentibus  
Conficis bigis.

EUR. The Prytanēs. 1150

ARC. What mischief!

EUR. Mischief!

ARC. Whence that voice?

EUR. That voice?

ARC. Speak'st thou?

EUR. Speak'st thou?

ARC. Thou wilt lament.

EUR. Lament.

ARC. Derid'st thou me?

EUR. Derid'st thou me?

MNE. By Jove,

Not I, but this near woman.

EUR. This near woman.

ARC. Where is the wretched creature? she has fled,

But whither art thou fled?

EUR. 'ther art thou fled?

ARC. Thou shalt not go unpunish'd.

EUR. Go unpunish'd.

ARC. Yet dost thou mutter?

EUR. Dost thou mutter?

ARC. Seize

The wretched woman.

EUR. Seize the wretched woman.

ARC. This talkative and execrable woman<sup>k</sup>. 1160

EUR. [*Under the figure of PERSEUS.*]

O gods, to what barbarians' territory,

Swift-slipper'd, have we come? for thro' mid air

Cutting a way, I place my winged foot,

Steering the course toward Argos, with the head

Of Gorgo frighted.

ARC. What say'st thou of Gorgo?

Compare you a scribe's head to that of Gorgo<sup>l</sup>?

<sup>k</sup> This line in the old edition and that of Invernizius is expressed by one barbarous word,

λαλοκαικαταρατογύναικα.

The reader will remark several other barbarisms uttered by the Scythian archer in this curious dialogue; *πωτεπόπωνη* (*πόθεν ἡ φωνή*;) *Κακκάσκη*, or, according to the Ravenna codex, *κακκάσκι μοι* (*καγχάζεις*), i. e. *καταγελαῖς μοι*, etc.

<sup>l</sup> This line is also characteristic of the barbarophonic Scythian,

EUR. I say so.

ARC. And I call it Gorgo too.

EUR. Ha ! what's this hill I see, and virgin-like,  
The goddesses, bound as a moored ship ?

MNE. O stranger, pity my all-wretched state, 1170  
Release me from my chains.

ARC. Speak thou not—Darest thou,  
Detestable, though doom'd to die, still talk ?

EUR. O virgin, how I pity, viewing thee  
Suspended in this guise !

ARC. 'Tis not a virgin,  
But an old cheating thief and daring sinner.

EUR. Thou art in jest, O Scythian, for this is  
Andromeda, the child of Cepheus.

ARC. Survey the members ; small do they appear ?

EUR. Bring me thy hand that I may touch the girl,  
Dear Scythian, for all men have their disease ; 1180  
And passion for this damsel hath seiz'd me.

ARC. I do not envy thee in any thing—  
But since th' occasion is thus turn'd to thee,  
I will not niggardly restrain thy lust.

EUR. But why permittest thou me not, O Scythian,  
Soon as I've liberated her, to rush  
Into th' embraces of the marriage bed ?

ARC. If thou so wishest for an old man's favour—

EUR. By Jupiter, but I will break the chains—

ARC. Then will I scourge thee.

EUR. Ne'ertheless I'll do't. 1190

ARC. And with this cimeter I'll cut thy head off.

EUR. Alas ! what shall I do ? to what words turn ?  
But none his barbarous nature would receive ;  
For should you to the foolish offer maxims  
Of novel wisdom, you would lose your labour.  
But we must bring some other machination  
To suit him.

ARC. Cursed fox, how has he trick'd me !

*τὸ γραμματεῖο σὺ τῇ κεφαλῇ τὴν Γοργόνοσ ;*

and contains an allusion to the scribe named *Gorgo* ; who, according to the Scholiast, was also a barbarian.



282 THE THESMOPHORIAZUSÆ. [Act v. Sc. I.

MNE. Remember, Perseus, in what wretched state  
Thou leav'st me.

AR. Will you would receive the lash.

CHORUS.

Pallas, who in the dance delights,	1200
We here invoke with solemn rites ;	
Her that from nuptial yoke is free	
In unrestrain'd virginity.	
Our city's weal her arm directs,	
And still with open might protects.	
In strength and majesty alone,	
By key-sustaining title known :	
Appear, O thou whose just disdain	
Abhorrent views the tyrant's chain.	
Th' assembled women call on thee,	1210
And come with festive peace to me.	
Ye powers rever'd, propitious rove	
To this your consecrated grove,	
Where vainly men with lawless eye	
Into your holy orgies pry.	
While by the sacred torches' glare,	
Your face immortal ye declare.	
Come, we entreat, on suppliant knee,	
O much rever'd Thesmophoræ !	
Now hasten at our call, if e'er	1220
With favouring ear ye heard our prayer.	

ACT V. SCENE I.

EURIPIDES *and* CHORUS.

EUR. Women, if in the future time ye wish  
To make a treaty with me, now you may,  
Since nothing evil shall offend your ear  
In any after age—thus I proclaim.

CHO. And by what motive urgest thou this speech ?

EUR. This man upon the board 's my relative ;  
If then I bear him off, never shall you

Hear my revilings—but if ye will not  
 Obey me, for your secret acts at home 1230  
 I to your husbands will denounce you, soon  
 As from the expedition they arrive.

CHO. Know that you have persuaded us in this,  
 But this barbarian guard do thou persuade.

*Enter the LICTOR, ELAPHION and TEREDON as Mutes.*

EUR. This is my province—and to bear in mind  
 To do that which I told thee by the way,  
 Is, O Elaphion, thine: first then pass over,  
 And in thy bosom gather up the robe.  
 Thou, O Teredon, blow the Persian dance.

ARC. What is this buzzing? who hath rais'd the revel? 1240

EUR. The damsel was preluding then, O lictor,  
 For she comes forth to dance before some men.

ARC. Dance she and play, I will not hinder her.  
 How nimble, as a flea about the quilt!

EUR. Come, take this garment up, O child, and sitting  
 Upon the Scythian's knees, stretch forth thy feet,  
 That I may free them from the shoes.

ARC. Right, right,  
 Sit down, sit down, yes, yes, my little daughter.  
 Ah me, how round the breasts are, like a turnip!

EUR. Pipe quickly—dreadest thou the Scythian still? 1250

ARC. Beauteous she is behind.

EUR. You will lament,  
 Unless she stays within.

ARC. Let it be so,  
 But fair's th' appearance of this manly frame.

EUR. 'Tis well, take up thy garment; now's the hour  
 For us to move.

ARC. Will she not kiss me first?  
 Yes, surely, kiss him.

LIC. Oh, oh, oh, ye gods,  
 How sweet the embrace, like Attic honey! wherefore  
 Does she not sleep near me?

EUR. Fare thee well, lictor,  
 For this cannot be done.

- ARC. Nay, nay, old woman,  
Grant me this favour.
- EUR. Wilt thou give a drachma? 1260
- ARC. Yes, yes, I'll give it.
- EUR. Bring the money then.
- ARC. But I have nought; then take the hog-skin quiver.
- EUR. You bring her back again.
- ARC. Follow me, children,  
And, ancient matron, guard thou this old man.  
But what's thine appellation?
- EUR. Artemisia.
- ARC. The name I shall remember—Artamouxia.
- EUR. Fraudulent Hermes, thou do'st well in this.  
And run thou off, having receiv'd this child,  
Him will I free; and thou, when disengag'd,  
Fly quickly, as thou canst, with all thy might, 1270  
And then stretch homeward to thy wife and children.
- MNE. This shall be my care, if I once am freed.
- EUR. Be freed—thy task it is to flee before  
The licitor come to seize thee.
- MNE. This I'll do. [Exit.

*Enter the LICITOR.*

- O what a graceful little daughter's thine,  
Old woman! and not difficult, but gentle;  
Where is the crone? Ah me! how am I lost!  
Where is our old man gone? Oh, ancient dame,  
I praise thee not—th' old woman, Artamouxia,  
Hath cheated me; hence run thou with all speed. 1280  
Quiver 'tis rightly call'd, for 'twas the price  
Of quivering love; ah me! what shall I do?  
Where's the old woman? Artamuxia.
- CHO. Ask'st thou for the old dame, who bore the lutestrings<sup>m</sup>?
- LIC. Yes, yes, hast seen her?
- CHO. She is gone this way.  
Herself, with some old fellow in her train.

<sup>m</sup> ἡ φέρει τὰς πηκρίδας; the πηκρίς was, according to Photius in his *Lexicon*, a kind of Lydian organ, struck without the plectrum. The French translator says vaguely, "une vieille qui avoit un instrument de musique."

LIC. Wore the old man a saffron-colour'd robe?

CHO. Yes, thou may'st catch them yet, if thou pursue  
In this direction.

LIC. O detested hag,  
By what way hath she run off? Artamuxia. 1290

CHO. Pursue the straight path upward; whither run you?  
Wilt thou not follow in this way? thy course  
Is backward.

LIC. Hapless wight! for Artamuxia  
Runs on another way.

CHO. Run now, run now,  
With a fair wind to blow thee to thy ruin.  
We've play'd enough; the hour is come  
That every damsel seek her home.  
And let the favouring pair who sway  
These festal rites our toils repay! [*Exeunt.* 1299

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**THE FEMALE HARANGUERS;**  
**OR,**  
**WOMEN IN COUNCIL ASSEMBLED.**

## DRAMATIS PERSONÆ.

PRAXAGORA.

CERTAIN WOMEN.

CHORUS *of certain Women.*

BLEPYRUS, *the Husband of Praxagora.*

A CERTAIN MAN.

CHREMES.

*A man who places his money in the common stock.*

*A man who does not.*

A HERALD.

CERTAIN OLD WOMEN.

A YOUNG WOMAN.

A YOUNG MAN.

A FEMALE SERVANT.

A MASTER.

CERTAIN MUTE PERSONS.

*The Scene lies in Athens, in a public place near the house of  
Praxagora.*

PRELIMINARY OBSERVATIONS  
UPON  
'THE FEMALE HARANGUERS.

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THIS PLAY WAS PERFORMED THE FOURTH YEAR OF THE XCVIITH OLYMPIAD,  
UNDER THE ARCHON DEMOSTRATUS, ALTHOUGH THE ARGUMENTS UPON WHICH  
THE DATE IS FOUNDED ARE MERELY CONJECTURAL.

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THIS comedy contains the most violent satire against women that is extant, not even excepting the *Lysistrata*, which is in the same style; Euripides, who is known as the declared enemy of the sex, has not written anything nearly so severe against them. The style of this piece is more elevated and forcible than that of any other. In fact Aristophanes has decidedly given it a tragic air, and his intention was no doubt to parody the diction of Euripides, above all in his *Melanippe*, a tragedy which does not now exist, where he has represented a female philosopher. Others say that Aristophanes here imitates the manner of Agathon, an effeminate tragic poet. The object of this comedy is simply to turn into ridicule the system of Plato in favour of the community of wealth, women, and children; and it is also a satire upon the ideal republics of the philosophers with laws like these, such as Protagoras had projected before Plato's time. This play, in my opinion, labours under the same faults as the *Peace*; the introduction, the private assembly of the women, the description of the assembly, are all treated in a most masterly style; but towards the middle it comes to a stand still. Nothing remains but to show the confusion arising from the different communities, especially from the community of women, and the appointment of the same rights in love for the old and ugly, as for the young and beautiful. This confusion is pleasant enough, but it turns too much upon one continually repeated joke. "The old allegoric comedy, in general, is exposed to the danger of sinking in its progress. When a person begins with turning the world upside down, of course the strangest individual incidents will result, but they are apt to appear petty, compared with the decisive strokes of wit in the commencement."—*Theatre of the Greeks*. The necessity we are under of saying but little upon the subject of this piece, should not however prevent us from satisfying



the reasonable curiosity of our readers upon that part of it which relates to the Athenian government under the famous Peloponnesian war, for the further illustration of which I have thought it advisable to translate the life of Conon, as abridged from Cornelius Nepos by Mons. Le Grasse of the Oratory. Conon an Athenian, the son of Timotheus, was called to the government of the republic in the course of the Peloponnesian war, during which time he commanded the armies both by sea and land, and acquitted himself so worthily of these employments, that the Athenians made him comptroller of all the islands, thinking that the highest honours they could bestow on him, were scarcely sufficient to testify their gratitude. His first conquest was that of Pharos, a Lacedæmonian colony. Towards the end of the Peloponnesian war he was made prætor, when the power of Athens was entirely overthrown by the famous victory gained over Lysander near Ægos Potamos. Unfortunately Conon was then absent from the army; he was so eminently distinguished by his experience in war and his able talents as a general, that it was universally believed if he had commanded in the action victory would have crowned his arms\*. Conon being at that time in Cyprus, and having heard the calamitous situation in which his country was placed, that Athens was besieged on all sides, and ready to submit to the Lacedæmonian yoke, retired to the court of Pharnabazus, satrap of Lydia and Ionia, and son-in-law of the king of Persia. But if he took this step, it was more with a view to serve his fellow-citizens than to live there sheltered from insult in cowardly indolence. In fact, there was no step he did not take, even to the exposing his own person, in order to gain the confidence and friendship of the satrap; and he succeeded to such a degree, that when the Lacedæmonians, after having triumphed over Athens, had violated the treaty contracted with Artaxerxes, and had sent over Agesilaus to attack his Asiatic dominions, trepanned thither by the traitor Tissaphernes, whom this war personally concerned, the Persian monarch gave the conduct of it to Conon, insomuch that no step was taken but in conformity with the views and orders of the Athenian general. He was everywhere opposed to Agesilaus, who was a great captain; and by his wise counsels frustrated the best concerted measures of that general, and it is unquestionable that had it not been for the advice of

\* The French translator has here followed the positive assertion of Corn. Nepos, which however is as positively contradicted by Xenophon and Plutarch: the latter of whom (in Vit. Lys.) states that Conon commanded the Athenians in person at Ægos Potamos against the forces of Lysander, and that after the battle he fled to Evagoras, king of Cyprus, with eight triremes.

Conon, the king of Sparta would have pushed his conquests into Asia, even to mount Taurus. Agesilaus having been recalled by the Lacedæmonians on account of the war which the Athenians and Bœotians had just declared against them<sup>b</sup>, Conon continued in favour with the generals of the king of Persia, and was in all respects of great use to them. Artaxerxes was the only one who doubted the treason of Tissaphernes, and the important services which this satrap had rendered him appeared to warrant the friendship of which his perfidy had rendered him unworthy; and it is not surprising that this prince was very unwilling to suspect a man who had caused him to triumph over his brother Cyrus; but Pharnabazus sent Conon to give him proof of it. Conon being arrived at court, addressed himself to the chief officer of the palace, named Tithraustes, and informed him that he wished to speak to the king, a favour he could only obtain through the interest of this minister. "I consent to it willingly," replied Tithraustes, "but first consider whether it would not be more proper for you to state in writing what you have to say, for if you wish to appear in the presence of the king you must adore him according to the Persian custom. If you feel unwilling to conform to this usage, you may confide to me your instructions, and rest assured of my zeal in your service." "I do not refuse," replied Conon, "to render to the king your master the homage so justly due to his rank, but being born the subject of a republic accustomed to command other nations, I should fear to offend it if I renounced its customs in order to conform myself to those of barbarians; and not being willing to relinquish this point, he executed his commission in writing, and the king attached so much credit to his depositions that he immediately declared Tissaphernes the enemy of his person and state, consented to the war against the Lacedæmonians, and commanded Conon to choose a treasurer for the management of the funds destined for the support of the troops. But Conon excused himself, and persuaded the king to give this office to Pharnabazus, who was more likely than he to know the abilities of his subjects. Conon, after having received considerable presents from this liberal prince, went by his order into Cyprus, Phœnicia, and along the coasts, in order to collect all the large vessels he could find, and equip the fleet, ready to act the following summer. According to his wish Pharnabazus was given him as colleague in this expedition. The Lacedæmonians had no sooner received news of the preparations

<sup>b</sup> Here commences that part of the history which relates to the play of the Female Haranguers.

made against them, than they thought very seriously of the war, less through fear of the barbarians, than that in the person of Conon there was opposed to them a courageous, prudent, and wise chief, supported by all the favour and riches of the Persian king. They quickly equipped a fleet, which they despatched under the command of Pisander. But Conon having attacked him in the environs of Cnidus, routed him after a sharp engagement, took several vessels, and sunk many others. This victory not only restored liberty to the Athenians, but it also freed all the Greeks from the unjust domination of the Lacedæmonians. Conon afterwards returned to Athens with a part of the vessels taken from the enemy ; he rebuilt the walls of the city and port, which Lysander had demolished, and distributed to its citizens five hundred talents which he had received from the liberality of Pharnabazus. Conon, like mankind in general, could not support the favours of fortune with the same moderation he had shown when she was adverse to him. For seeing himself the conqueror of the Lacedæmonians both by sea and land, he thought he had sufficiently revenged the outrages committed against his country, and framed enterprises of which he was unable to command the success. Nevertheless, as he proposed them more with a view to restore the republic of Athens to its ancient splendour than to weaken the power of the Persians, these projects were not disapproved, but even did honour to his probity and virtue. Thus relying upon the great authority he had acquired during the famous expedition of Cnidus, over the Greeks as well as the barbarians, he secretly concerted a plan to reduce Ionia and Etolia under the dominion of the Athenians, but the plot not having been conducted with sufficient privacy, Tiribazus the governor of Sardis gained intelligence of it, and sent to desire Conon to repair to him, under pretext of entrusting him with some commission for the king of Persia. Conon not suspecting what was preparing for him, departed for the court of the satrap. But he was scarcely arrived there before he was thrown into prison, where he remained some time. Some authors pretend that he was conducted to the court of the king, and perished there. Others, on the contrary, assert that he found means to escape ; but it is doubted whether this were effected by the negligence or with the consent of Tiribazus.

## THE FEMALE HARANGUERS.

### ACT I. SCENE I.

PRAXAGORA *alone (addressing her lanthorn).*

O THOU clear lustre of the wheel-turn'd lamp<sup>a</sup>,  
Suspended best on stations eminent,  
(For we thy birth and fortunes will declare,  
Since, fashion'd by the turn of potter's wheel,  
Thy channels the sun's brilliant office hold,)  
Stir up the signal flame agreed upon :  
For thee alone we serve, and justly, since  
Even in our houses thou art present, when  
We exercise the various schemes of Venus,  
And no one drives away thy light, th' inspector 10  
Of our curv'd bodies : thou art present too  
When we in secret ope the storehouses  
With fruits replenish'd and the Bacchic stream.  
And though in these designs thou aidest us,  
Thou sayest nothing of them to our neighbours ;  
Wherefore be privy to the present counsels,

<sup>a</sup> This opening speech of Praxagora, who has suspended her lamp to serve as a signal to call her companions to the council held at the break of day, and addresses her discourse to it, is given in a mock heroic style, which parodies in an ingenious manner several passages of the tragedians, especially the opening of the *Phœnissæ* of Euripides :

ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδόν, κ. τ. λ.

and the Ajax of Sophocles, v. 845. ed. Brunck. Molière appears to have borrowed the idea of the opening speech of Sosia in his *Amphitryon* from this ingenious harangue of the Athenian female, as is observed by M. Bret, in his excellent commentary on the French Aristophanes.

Which at the Scyrian feasts my friends decreed<sup>b</sup>.  
 But none of those who ought to have arriv'd  
 Is present, though it draws towards the dawn;  
 And very soon the assembly will be form'd. 20  
 It then behoves us to assume our seats,  
 As, if you recollect, Sphyromachus  
 Once said<sup>c</sup>, "It is expected for the women  
 To sit apart and be conceal'd from men."  
 What then can be the matter? have they not  
 Sewn on the beards they were decreed to have?  
 Or was it hard for them to steal in secret  
 The manly garments? but I see this light  
 Approaching: come now, I'll retire again,  
 Lest whoe'er comes should chance to be some man. 30

## SCENE II.

*Enter several WOMEN and the CHORUS.*

W. 1. 'Tis time to go, since now the herald cock<sup>d</sup>  
 At our approach a second time hath crow'd.  
 PRA. And I, expecting your approach, have watch'd  
 The whole night long: but come, and let me summon

<sup>b</sup> ὅσα Σκίροις ἔδοξε—For some account of these Scirian or Scyrian festivals, which were entirely presided over by women, see note on the Thesmophorizusæ, (v. 835), unless the place in the suburbs of Athens named Σκίρα, and not the feast itself, is here intended. Photius in his Lexicon gives a detailed account of this feast, saying that τὸ Σκίρον properly denotes the sacred umbrella (σκιᾶδειον) which was carried from the Acropolis to the place called Σκίρος, from which the twelfth month Schirrophorion had its name, as being dedicated to Minerva Sciras: see v. 59, where the same words are repeated.

<sup>c</sup> The Scholiast informs us that Praxagora here alludes to a decree of Sphyromachus, or as others say Cleomachus, (a tragedian who was ridiculed for mispronunciation,) that men and women should sit apart at the public spectacles. Instead of ἐγκαθιζόμενας, some editions give ἀγαθιζόμενας, which Bisetius explains by ἀγαθὰ λεγούσας, and Palmer derives from ἀγαθίς, a ball of thread. The word in some MSS. is καθαγιαζόμενας, i. e. sacrificio quasi consecratas, tanquam templum. I agree with Dindorf in thinking that ἐγκαθιζόμενας is undoubtedly the true and most obvious reading.

<sup>d</sup> The cock is called the herald of this female assembly, because it was held towards the dawn of day. The verb denoting the act of making this proclamation (κεκόκκυεν) is again used by Bacchus in the Frogs, (v. 1376), and is applied to the cuckoo as well as the cock.



Our neighbour here, by tapping at her door,  
 For she must act without her husband's knowledge.  
 I heard indeed, while putting on my shoes,  
 The rubbing of thy fingers at my door.

\* \* \* \* \*  
 \* \* \* \* \* 40  
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W. 1. I see Clinarete and Sostrata

Now coming hither with Philænete.

PRA. Will you then hasten on, since Glyce swears

That she who comes the last of us shall pay  
 Of wine three gallons and of peas a chænix.

W. 1. And see you not besides Meléstiche,

Smicythion's consort, who in manly shoes  
 Is hastening hither? she alone, methinks, 50  
 At leisure from her husband is come out.

W. 2. And do you not perceive Geusistrate,

The vintner's wife, a lamp in her right hand?  
 The consort of Philodoretus too,  
 And of Chæretades?

PRA. I see besides

Full many other women coming to us,  
 Of those who in the state are eminent°.

W. 3. I, too, O dearest, with an anxious step,

Ran quickly out of doors, and crept in hither;  
 For during the whole night my husband cough'd, 60  
 Replete with evening sprats.

PRA. Sit you down now,

That I may ask you, since I see you here  
 Assembled, whether you have done whate'er  
 At Scira was decreed.

W. 4. I have at least;

First my armpits are denser than a thicket,  
 As 'twas agreed upon; then, when my husband  
 Might to the forum go, I, with my body

° γυναῖκας, ὅτι πέρ' ἐστ' ὄφελος ἐν τῇ πόλει. The interpretation of the Scho-  
 liast is, *συνέστιν εὐγενεῖς* and of the French translator, "*c'est l'élite des femmes*  
*de cette ville.*"

All o'er anointed, thro' the day would stand  
Turn'd to the sun, and basking in his beams<sup>f</sup>.

W. 5. And I the same : first, I have cast the razor 70

Out of the house, that I might be all over  
Thicken'd, and bear no semblance to a woman.

PRA. Have you the beards too, which it was decreed  
We should all wear, when we might be assembled?

W. 4. By Hecate, I have ; this beauteous one.

W. 5. And I a beard by not a little finer  
Than is Epicrates'<sup>g</sup>.

PRA. But what say ye?

W. 4. They their assent proclaim, at least by nods.

PRA. I see that all the rest is done by you ;  
For ye have both the shoes of Lacedæmon, 80  
And manly garments, as we gave behest.

W. 6. I have brought out this staff from Lamia's house,  
In secret, while he slept.

W. 1. This staff is one  
Of those beneath whose weight the bearer groans.  
Nay, by the saviour Jove, he would be fit,  
Cloth'd in the goat-skin of th' all-seeing swain,  
If any other, to deceive the slayer<sup>h</sup>.

PRA. But tell us after this how we shall act  
While yet the stars are scatter'd o'er the heaven ;

<sup>f</sup> ἐχλαινόμεν ἐστῶσα πρὸς τὸν ἥλιον. This was called by the Greeks ἡλιοῦσθαι and ἡλιώσις, by the Latins *insolari* and *insolatio*. (Faber.)

<sup>g</sup> According to the Scholiast, Epicrates was a rhetorician and demagogue, who nourished a long thick beard, and was satirized by Plato the comic writer under the name of σακεσφόρος.

<sup>h</sup> i. e. Mercury, the slayer of Argus. Bergler compares Æschylus (Supp. 310.)

ποῖον πανόπτην οἰοβουκόλον λέγεις ;

Ἄργον, τὸν Ἑρμῆς παῖδα γῆς κατέκτανε.

This passage, as Brunck observes, is very obscure, since the event to which our author alludes, however well known in his time, is not sufficiently so to supply us with the true meaning of the passage. Lamius, mentioned in v. 78, was, according to the Scholiast, a poor jailer, who appears to have been deceived by a staff covered with a man's garment, and substituted for some wretched criminal who was doomed to death : hence the first woman says of the staff, ἐπιτιγδέιος γ' ἀνὴρ. Faber imagines that Cratinus is referred to in this story. Perhaps our poet glances at some one of his antagonists, in whose drama this substitution of an enormous staff for a criminal condemned to death took place.

Since the assembly, to depart for which 90  
We are prepar'd, will from the dawn begin.

W. 1. 'Tis true, by Jove, so you must take your seats  
Under the stone, against the Prytanes<sup>1</sup>.

W. 7. And I, in truth, have brought this wool, to card it  
When the assembly should be fully met.

PRA. Be fully met, thou wretch?

W. 7. Nay, by Diana,  
I say so, for how shall I hear the noise  
While spinning? for my children are quite naked!

PRA. Behold your spinning then, whom it behoves 100  
To cause none of our person to appear  
In the spectators' sight: we truly were  
In fine condition, if, when the assembly  
Chanc'd to be full, a certain woman should  
Pass o'er the benches, and with lower'd vest  
Reveal her naked charms; but if we should  
Sit down the first, with garments gather'd up  
We shall be undiscover'd; and the beard,  
When we let down which we shall there gird on,  
Who would not at the sight take us for men?  
Agyrius, with the beard of Pronomus, 110  
Lurk'd unperceiv'd<sup>k</sup>—and first he was a woman.  
But now, you see, he fills the highest place  
In the republic: wherefore I entreat  
By the approaching day, that we may dare  
So bold a deed, if we shall be enabled,  
To take upon ourselves the affairs of state,  
That we some good upon it may confer,  
For now we neither run, nor drive the vessel<sup>l</sup>.

<sup>1</sup> ὑπὸ τῷ λίθῳ (i. e. τῷ βήματι). The tribunal in the Pnyx. So in the Acharnians (v. 653.) *τονθορύζοντες δὲ γῆρα τῷ λίθῳ προσέσταμεν*.

<sup>k</sup> The former of these was a most depraved character of the time of our poet, although he commanded as a general at Lemnus (Schol.), the latter a long bearded harper.

<sup>l</sup> Alluding to the old proverb quoted by the Scholiast,

ὃ κάργυριον ἢ πάντα θεῖ κ' ἀλαύνεται,

meaning that if there be money, the vessel will run with a driving gale. Bergler refers to Aristænetus (Epist. 14. lib. 1.) where the proverb occurs at length.



298 THE FEMALE HARANGUERS. [ACT I. SC. II.

W. 8. And how shall an assembly of mere women<sup>m</sup>  
Harangue the people?

PRA. The best way by far. 120  
\* \* \* \* \*  
\* \* \* \* \*  
\* \* \* \* \*  
\* \* \* \* \*

W. 8. I know not—inexperience is a thing  
Of direful import.

PRA. For that purpose we  
Have been collected here, that ere 'tis spoken,  
We may revolve what there we ought to speak.  
Would you not hastily put on the beard,  
And whosoe'er besides intend to speak? 130

W. 9. But which of us, O wretch, knows not to speak?

PRA. Come fix the crown, and quickly be a man<sup>n</sup>.  
And I myself will place the chaplets near,  
Girded like you, should I think right to speak.

W. 2. Come hither, O most sweet Praxagora,  
See how ridiculous the thing appears<sup>o</sup>!

PRA. Wherefore ridiculous?

W. 2. As if a man  
Should gird a beard round roasted cuttlefish.

PRA. Thou chief of the lustrations, bring the hog.  
Come forward—cease thy talk, Ariphrades. 140  
Sit in the presence—who desires to speak?

W. 8. I.

PRA. Then gird on the chaplet with good fortune.

W. 8. Behold!

PRA. Thou mayest speak.

W. 8. Before I've drunk?

<sup>m</sup> *θηλύφρων ξυνουσία*. Faber affirms this phrase to savour of Euripides; the word *θηλύφρων*, however, does not occur in any of his tragedies, nor in Sophocles or Æschylus; but the turn of phrase is certainly Euripidean.

<sup>n</sup> *ἴθι δὴ σὺ περιδοῦ*. Compare the *Thesmoph.* v. 879. where the herald commands the woman who is on the point of haranguing, to put on the crown which he gives her before she begins her speech. Or the manly beard may be intended as it is expressed in v. 118.

<sup>o</sup> This line in the original ends with the superfluous word *τάλαν* on which the Scholiast remarks *παρέλκει τὸ τάλαν*.

PRA. See now, "before I've drunk!"

W.8. And to what purpose,  
O foolish woman, should I wear a crown?

PRA. Go hence—there too, perchance, in the same manner  
Thou would'st have treated us.

W.8. What then? do they  
Not drink i' th' council?

PRA. See now, "drink again!"

W.8. Yes, by Diana, and that very pure.  
So that to those who think attentively 150  
Of the decrees they make, they seem to be  
The comments of intoxicated men.  
They make libations too, by Jupiter;  
Now wherefore should they make these supplications<sup>p</sup>,  
If by its presence wine inspired them not,  
And, as if drunken, they revile each other,  
Until the archers bear the brawler off.

PRA. Go and sit down—for thou art nothing worth.

W.8. By Jove, 'twere better if I wore no beard,  
For I shall be, methinks, dried up with thirst. 160

PRA. Is there another who desires to speak?

W.9. I.

PRA. Crown thyself then, for the affair is pressing.  
Come now, speak well, and with a manly voice,  
Leaning thy frame upon a staff's support.

W.9. I could have wish'd that one of those accusom'd  
To say what's best had let me sit in quiet,  
But now I will not suffer (if at least  
My sentiments avail) that any one  
Among the vintners should make pools of water<sup>q</sup>.

<sup>p</sup> There is considerable humour in this passage; as if the women in the public assemblies only made those supplications under influence of wine, which the men offered to the gods from religious motives. Compare the opening of Demosthenes' Oration *de Corond*, who commences that noble specimen of oratory by making his prayer to all the powers of Heaven, that his fellow-citizens may regard him with an affection equal to that which he entertains towards the state. See likewise the concluding paragraph of this self-vindicating harangue; and also the supplication of Hanno the Carthaginian, in Plautus (*Pænulus*, Act iv. Sc. 1.),

*Deos deasque venero qui hanc urbem colunt.*

<sup>q</sup> The Athenians and other Greeks used to dig pits under ground in which they stowed their wine and oil; these were called *λάκκοι*. (Schol.)

300 THE FEMALE HARANGUERS. [ACT I. SC. II.

It pleases me not, by the goddesses. 170

PRA. The goddesses! wretch, where hast thou thy mind?

W.9. But what is it? I ask'd thee not for drink.

PRA. 'Tis true, by Jove, but thou, being a man,  
Hast ta'en an oath by the two goddesses<sup>r</sup>,  
Although in other things a most fit speaker.

W.9. O by Apollo!

PRA. Cease now, since I'd not  
In the assembly either foot advance,  
If this were not laid accurately down.

W.9. Bring me the crown—for I will speak again.  
Since now I think I have well meditated. 180  
"For, O ye women sitting here<sup>r</sup>, to me"—

PRA. Again, wretch, call'st thou men by women's names?

W.9. Thro' that Epigonus—for having look'd  
That way I thought my speech address'd to women.

PRA. Retire thou also, and sit there—for I  
Think that to your advantage I shall speak,  
Having assum'd this crown—I pray the gods  
That a good issue our decrees may gain.  
I, in this province, have the same concern  
With you—but with grave indignation bear 190  
All the disorders of our troubled state.  
For I behold her making use of rulers  
Continually bad: and for one day  
Any were good, he is a wretch for ten.  
Give you the same commission to another?  
He'll do more evil yet. 'Tis hard to give  
Advice to men, of nature difficult,  
Who stand in awe of such as wish to love you,  
And fawn on those who not affect your weal.

<sup>r</sup> μὰ τὸ θεῶ i. e. by Ceres and Proserpine, a female adjuration of frequent occurrence in Aristophanes. Faber erroneously renders the words *per Castorem et Pollucem*.

\* From this line it appears that the ancient orators stood when they delivered their harangues, while the audience attended sitting. This may be also gathered from Demosthenes in the opening of his second Philippic oration, where Wolf's gloss upon the words οἱ καθήμενοι is 'scilicet ἐν τῇ ἐκκλησίᾳ, οἱ ἀκούοντες.' Epigonus, mentioned two lines below, was a most debauched and worthless character of that time.

There was a time when we ne'er met in council, 200  
 But then we thought Agyrrius to be wicked,  
 Now that we use them, he who had receiv'd  
 Money, commends it with excessive praise,  
 And he who had not says that those who seek  
 Reward in the assembly merit death."

W. 1. By Venus, 'tis well spoken.

PRA. Wretched woman,  
 Thou hast nam'd Venus: truly thou hast done  
 A pleasant thing, to say this in the council.

W. 1. But I would not have said it.

PRA. Do not then  
 Indulge at present in this mode of speech. 210  
 "While on the alliance we deliberated,  
 If it were not, they said the state would perish,  
 But when it happen'd they were griev'd thereat.  
 And he, among the orators, who gave  
 This counsel<sup>t</sup>, straight decamp'd and ran away.  
 Vessels to launch seems right to a poor man,  
 Not to the rich and those who till the land<sup>u</sup>.  
 With the Corinthians ye have been enrag'd,  
 But now they're good to thee—be thou so likewise<sup>x</sup>.  
 Argæus is an unlearn'd simpleton<sup>y</sup>; 220

<sup>t</sup> The Scholiast asserts that Conon is to be understood here. Brunck, however, denies that Praxagora alludes to that celebrated general, and observes that the whole speech is very obscure on account of the penury of historical monuments.

<sup>u</sup> Because, as the Scholiast observes, they were burthened with the expensive trierarchal contributions, *ἐβαροῦντο γὰρ ταῖς τριηραρχίαις*.

<sup>x</sup> i. e. *ὦ δῆμε*, this and the preceding line being addressed to the people, (Schol.) so in v. 205.

*ὑμεῖς γὰρ ἐστ' ὦ δῆμε τούτων αἴτιοι.*

<sup>y</sup> The Scholiast affirms that Argæus is a proper name, and that the poet has in this and the next line made him and Hieronymus change characters with each other. In the next line, instead of *ἀλλ' ὀρίζεται*, which appears to be the true reading, there is a great variety of conjectural verbs proposed by different commentators. Bentley reads *ὥσρίζεται* vel *ὠθίζεται*, some read *οὐκ ὀρίζεται*, others, *ἀλλ' οὐ χρίζετε*. An anonymous critic in the Classical Journal conjectures *ἀλλ' ἐρίζεται*, which he renders, *but even Thrasylbulus contends against you*. The reading of Bekker, which I have adopted, is thus interpreted by the Italian translator, *ma esso Trasibulo non sendo chiamato la determina*. Lastly, Hotibius conjectures *ἀλλ' οὐ ῥύσεται*, and aptly compares Terence (Adelph. iv. 7.),—

And Hieronymus with wisdom fraught.  
 Safety hath raised her head, but Thrasybulus  
 Himself contends against you not invited.

W. 1. How prudent is the man!

PRA.

"You praise him rightly,

For of these ills ye are the cause, O people;  
 Since from the public money taking pay,  
 Ye look around for each man's private gain:  
 Meanwhile the common good, like *Æsimus*\*,  
 Is roll'd away: but if to my advice

Ye are obedient, ye shall yet be saved.

230

For I affirm that it is right for us  
 To give the state up to be rul'd by women.  
 Since in our houses we make use of them  
 As our curators, and dispensing stewards.

W. 2. 'Tis well, by Jove, 'tis well—speak, speak, O friend—

PRA. "That they are better in their ways than we,

I will instruct you: for in the first place,  
 All dip their fleeces in the tepid stream,  
 According to the ancient custom—nor  
 Could you perceive them changing suddenly.

240

And would not the Athenian state be sav'd,  
 Were it but right in this, nor eagerly  
 Affected any other novelties?

They sit and parch their victuals as of old.  
 Bear on their heads the burthens as of old<sup>a</sup>.  
 They dress the sacred cakes as formerly.

*Ipsa si cupiat Salus*

*Servare prorsus non potest hanc familiam.*

So Plautus (Capt. iii. 3. 14.), *Neque jam Salus servare, si volt, me potest.* Thrasybulus here spoken of is not the celebrated son of Thrason who accused Alcibiades to the people, but a self-willed and corrupt deceiver of his countrymen, as he is described by the Scholiast.

\* According to the Scholiast, *Æsimus* was a lame, dishonourable, and unlearned wretch of that time. Instead of *Ἄσιμος*, Hadrianus Junius cites the passage *ὥσπερ Σιμόεις*, against the metre. The first syllable of the Trojan river being short. See Homer, Il. E. 774, 777, etc.

<sup>a</sup> So Herodotus (Clio, xxxv.) observes of the Egyptians that their men carried burthens on their heads, and the women on their shoulders. This is confirmed by Nymphodorus in the thirteenth book of his *Barbaric Histories*, quoted by the Scholiast on Sophocles, *Œdipus Coloneus*, v. 237.



Their husbands they ill-treat as heretofore.  
 They lead adulterous lives within as erst.  
 Buy for themselves provision as before.  
 They love pure wine as they did formerly. 250  
 Joy as of old to lead voluptuous lives.  
 If then to these, O men, we trust the state,  
 Let us not talk like triflers, nor inquire  
 What they will do—but in a simple manner  
 Permit them to command, regarding this  
 Alone, that having first themselves been mothers,  
 It will be their desire to save the soldiers.  
 Then who would rather send them food than she  
 That bore them? in providing wealth, a woman  
 Is of a disposition the most apt, 260  
 And if she rul'd, would never be deceiv'd,  
 Being themselves accusom'd to deceive.  
 The rest I will pass by—but if in this  
 You listen to me, you shall pass a life  
 Of happiness.

W. 1. Well, O thou sweetest dame  
 Praxagora, and cleverly 'tis spoken.  
 Whence hast thou learn'd these things so well, O friend?

PRA. I, in the general flight, dwelt in the Pnyx<sup>b</sup>,  
 Together with my husband—then, by hearing  
 The orators, I learn'd myself to speak. 270

W. 1. Not without reason then, O friend, thou wert  
 Expert and wise: so from this time, we women  
 Choose thee our leader, if thou wilt effect  
 Thy meditated schemes, but to thy cost  
 Should Cephalus come in, to rail against you<sup>c</sup>,  
 How will you contradict him in the assembly?

PRA. I'll say that he is mad.

W. 1. But this all know.

<sup>b</sup> ἐν ταῖς Φυγαῖς. Aristophanes here alludes to the general flights which were made from the fields and villages into the city in the beginning of the Peloponnesian war, (see Thucydides, lib. ii. cap. 17.)—Palmer. See the graphic description of the inconveniences endured by the people consequent on leaving their rural retreats, (*Peace*, v. 789, et sqq.)

<sup>c</sup> According to the Scholiast, he was a demagogue, not the same who is mentioned by Demosthenes, but one of a slanderous character.

304 THE FEMALE HARANGUERS. [ACT I. SC. II.

PRA. Then that he is beside atrabilarious.

W. 1. They know this likewise.

PRA. That besides he moulds

The dishes badly, but the state full well. 280

W. 1. And how if Neoclides the blear-eyed<sup>d</sup>

Revile thee?

PRA. I would order him to peep

Beneath a dog's tail.

W. 1. What if they disturb thee?

PRA. \* \* \* \*

'Tis a hard matter—but we must extend  
Our hands, each arm high as the shoulder stripping.

Come now gird up your tunics, and put on

Quickly as may be, the Laconian slippers.

As you have often seen a man prepar'd

To go into the assembly, or elsewhere 290

Out at the door: then, since all this is well,

Ye shall gird on your beards: and whensoever

You're fitted well with these appendages,

And thrown o'er all the rest the manly garments

Which ye have stolen, then leaning on your staves

Singing the old man's song, and mimicking

The manner of the rustics, so proceed.

W. 2. Thou sayest well—then let us go before them,

For I suppose that there are other women,

Who to the Pnyx from different parts will come. 300

PRA. Then haste—since those who by the early dawn

Arrive not at the Pnyx, are in the habit

Of sneaking off, not having gain'd a peg.

CHO. 'Tis time, O men, for us to move—since this

We must be mindful always to repeat,

Lest it slip from us; for the danger is

Of no slight magnitude, should we be caught

Attempting in the dark so bold a deed.

S.-C. Let us, O friends, to the assembly go<sup>e</sup>,

<sup>d</sup> This blind Athenian is mentioned again in the *Plutus*, (v. 665.)

εἰς μὲν γε Νεοκλείδης, ὅς ἐστι μὲν τυφλός.

<sup>e</sup> This choral address is in the Ravenna MSS. divided into a regular strophe and antistrophe, consisting of twenty-two lines each, and it is so arranged by Inver-

For the Thesmotheta, with bitter look, 310  
 Hath threaten'd that whoever should not come  
 At early dawn all dusty while 'tis dark  
 And loving garlick-pickle, he will not  
 Give him the guerdon of three oboli.  
 But follow with precipitation ye,  
 O Charamitides <sup>f</sup> and Smicythus,  
 And Draces, taking to yourself good heed,  
 To err in nothing which you should effect.  
 But soon as we the tickets have receiv'd  
 Near to each other will we sit, that we 320  
 May regulate all things for our she-friends.  
 But what do I say? friends, I ought to name them.

S.-C. Consider now by what contrivance, we  
 These comers from the city may repel,  
 Who ere this time, indeed, when it behov'd them  
 To come and take a single obolus,  
 Were wont to sit and speak among the crowd;  
 But now they are extremely troublesome,  
 Yet when the generous son of Myro reign'd,  
 None had presum'd to manage state affairs 330  
 For mercenary hire, but each one came  
 Bearing his beverage in a little flask,  
 Together with two onions and three olives,

nizius, the metre being similar to that of the Chorus in the *Peace*, v. 1107, et sqq.  
 In the present instance, the verses will stand thus,

χωρῶμεν εἰς ἐκκλησίαν,  
 ὧν δρες, ἡπέλιψε γὰρ  
 ὁ θεσμοθέτης, δς ἂν  
 μὴ πρὶ πάντων τοῦ κνέφους  
 ἦκεν κεκοιμισμένος,  
 βλέπων ὑπὸ τριμμα'

<sup>f</sup> In v. 293. *Χαριτιμίδη* is Bruck's ingenious conjecture for the corrupt *κάρτι  
 μία ἢ και*. The reading of another MS. is equally faulty, *ἀλλ' ὦ Χάρι τιμία, ἦ  
 και*, etc. Faber proposes *ἀλλ' ὦ Χαρίδημος*. The correction, as the French trans-  
 lator observes in a note, will appear very simple, if the words are written in capital  
 letters, the only characters formerly in use, *et la faute sautera aux yeux sur le  
 champ*.

ΑΛΛ Ω ΧΑΡΙΤΙΜΙΑ(Δ)ΗΚΑΙ.

Dobree observes that Charitimides was the general of the Athenian fleet. The  
 women are here addressed by the names of men whom they personate.



308 THE FEMALE HARANGUERS. [ACT V. SC. VII.]

But now they seek to gain three oboli,  
When they do nought to aid the common good,  
As masons who are always gathering mud. 336

ACT V. SCENE VII.

SER. O bless'd people, and O happy me 1112  
Thou too my happiest mistress and all ye  
Who stand here at the doors, and all ye neighbours,  
And fellow-tribesmen, and myself beside  
The female minister who have anointed  
My head with perfumes good, O Jupiter!  
But far the Thasian casks surpass all these,  
For on the head a long time it endures,  
While of all others soon the scent flies off, 1120  
Wherefore are they by far the best, O gods.  
Mix the pure wine, that all night long shall cheer me.  
Having selected what is most perfum'd.  
But O ye women, tell me where's my lord,  
The husband of my mistress.

CHO. Tarry here,  
For it appears to us that you will find him.

SER. Most certainly, for he now comes to supper.  
O master! O bless'd and thrice happy!

MAS. I?

SER. For who can be more blessed than thou art,  
Being the only one that has not supp'd 1130  
Of more than thirty thousand citizens?

CHO. A truly blessed man thou hast describ'd.

SER. Whither art going? whither?

MAS. To the supper.

SER. By Venus, far in th' rear of all the rest.  
Yet my wife order'd me to take and bring thee  
And with thee too, these damsels<sup>g</sup>. (CHO.) there is left  
A great sufficiency of Chian wine<sup>h</sup>,

<sup>g</sup> τὰς αὐτὰς τὰς μείρακας viz. those that formed the chorus, τὰς τοῦ χοροῦ.  
(Schol.)

<sup>h</sup> The wine of Chios, now Scio, was, and is still highly esteemed for its superior  
flavour. (See Horace, Od. iii. 19. 5; Epod. ix. 34; Sat. ii. 3. 15.) It was

And other good things—therefore tarry not.  
 Then if of the spectators any one  
 Be well inclin'd, or any of the judges 1140  
 Look not aside thro' favour, let him go  
 With us—for we shall have all things prepar'd,  
 Therefore to all thou shalt speak generously,  
 And pass by no one, but with liberal voice  
 Remember to invite old, youths, and children,  
 Since for them all the supper is prepar'd  
 If they depart each one to his own home.  
 CHO. And I will hasten to the supper now,  
 Bearing this torch in a decorous manner.  
 Why then delayest thou to take and bring 1150  
 These damsels? and while thou art on thy road  
 I'll chant some strain to celebrate the feast.  
 But to the judges who are wise I'd make  
 A slight suggestion, that in memory  
 Of my wise sayings they pass sentence on me ;  
 Such as are pleas'd to laugh, for laughter's sake  
 Should judge me, and I order all to pass  
 Their judgment on me nearly in this manner,  
 Nor pray the lot be prejudicial to us  
 That mine was first awarded : but 'tis right 1160  
 That bearing all these things in recollection,  
 You swear not falsely, but right judgment still  
 Bear on the chorusses—nor let your manners  
 Resemble those of wicked courtezans,  
 Who only keep the memory of past favours.  
 O, O, indeed dear women, if we are  
 About to act, 'tis time to trip away  
 To supper, wherefore thou too move thy feet

anciently celebrated by the name of *Nectar*, and still retains the appellation  
 (Virg. Ecl. v. 71.)

Vina tibi fundam calathis Ariusia nectar,

from a promontory in the Ariusian district of that fine island. Theocritus (Id. 7.  
 63.) calls this wine.

τὸν Πτελεατικὸν οἶνον.

Doering (ad Horat. Od. iii. 19. 5.) refers to Athenæus, i. p. 23.

In Cretan measure <sup>1</sup>.

S.-C. And these light of foot  
To the same cadence: for there will be soon, 1170  
Oysters aud fishes cartilaginous,  
Eel pouts with relics of the heads beat up  
In vinegar, benzoin, and honey mingled,  
Thrushes and blackbirds, pigeons, roasted cocks' crests  
Wagtails and stock-doves, with the flesh of hares  
Sodden in musty wine-sauce with the wings.  
Thou having heard this, take thy dish and egg;  
With all celerity <sup>2</sup> then, haste to the supper.

S.-C. But they are now devouring.

CHO. Raise your feet.  
Hurrah! hurrah! we'll sup with festive glee,  
And shout in token of our victory. 1181

<sup>1</sup> Κρητικῶς. Hence it appears, as Faber observes, that the concluding chorus exhibits a specimen of Cretan rhythm, beginning at v. 1166.

καὶ σὺ εἶναι τοῦτο δρῶ  
καὶ τάσδε νῦν λαγαράς.

The next six lines of the comedy, containing the names of all the festival dishes which one semichorus promises to the other, compose one single Aristophanic word, containing seventy-five syllables—λεπάδας, τέμαχος, σέλαχος, γαλεόν, κρανίων, λείψανα, δριμύ πρόστριμμα, σιλφίου παρὰ μελιτὸν κατακεχυμένον, etc. Eustathius, in his Commentary on the Iliad (p. 1277.), observes that Homer is not accustomed to use these πολυσυνθέτους λίξεις, yet those after him, especially the Attics, are much in the habit of framing them, and perhaps the present instance is intended as a parody of some other poet. I think there can be little doubt that the learned bishop particularly alludes to this passage of the *Ecclesiastice*, when he says, εὔρηται γοῦν παρὰ τῷ Κωμικῷ χωρίον ἐν τινὶ ἀσυνήθει κωμωδίᾳ, κ. τ. λ.

<sup>2</sup> ——— λαβὼν κόνισαι  
λήκιθον———.

On this passage the gloss of the Scholiast for κόνισαι is *γυμνάσθητι*, which is, I think, rightly rejected by Brunck and Faber, and with which he concludes his commentary on this political play.

## APPENDIX.

### A DISSERTATION ON THE OLD GREEK COMEDY<sup>a</sup> FROM THE GERMAN OF WACHSMUTH.

IN the midst of this deep-rooted and wide-spread corruption, when the legal authorities had become powerless, the Sophronistæ and the Areopagus lost all weight and influence, when public opinion had grown contaminated, and the licentious multitude only followed the dictates of their own headstrong will, there arose, in the domain of art, a frank and vigorous censorship, which, in unsparingly castigating the vices and follies of the age, joined poignant ridicule and wit to the deep earnestness of high-minded patriotism.

After Athens had attained the meridian of her power, tragedy and comedy had nearly to an equal extent become the objects of public care and encouragement. But the effects which they respectively exercised upon the public system differed very widely. In tragedy the Athenian beheld the old heroic monarchy in its dependence upon Fate, the nothingness of human pride, and earthly presumption crushed by the wrath of the gods. The Greek tragedy was copiously interspersed with political reflections; these, it is true, in consequence of the vast difference between the present order of things and the ancient regal system, could only be applied<sup>b</sup> to the Athenian democracy as figurative allusions, or in a larger extent as moral maxims; still the poets occasionally transposed sentiments of the democratic period into the heroic age, as Æschylus has done in the Danaides<sup>c</sup>;

<sup>a</sup> Compare generally: Kanngiesser, *The Ancient Comic Stage in Athens*, 1817, especially first and twelfth chapters: comedy attains its zenith during the Peloponnesian war, etc., p. 114, sqq., and sixth: the destination of the comic drama.

<sup>b</sup> See the collection of passages of this description which occur in Euripides in Valckenaer *Diatr.* 255. C. sqq., and especially on the subject of demagogy, 259. A. sqq.

<sup>c</sup> e. g. the king, 519:

Πείσω τὸ κοινόν, ὥς ἂν εὖμενες τιθῶ.

or, at least, the unlimited power of the monarchy was called into question, as in the incomparable dialogue between Hæmon and Creon in the *Antigone* of Sophocles<sup>d</sup>. Yet, in spite of this, tragedy and real life were separated by a wide gulf, and we may perceive how far it was from the intention of the Athenians to allow the former to allude to real misfortunes by their infliction of a fine on Phrynichus, because he had represented the destruction of Miletus by the Persians, and thereby painfully affected the Athenians as though the calamity in question had happened to themselves<sup>e</sup>.

On the other hand, the *old* comedy sprung from the wantonness and arrogance of the democracy of Mægara, whence it was transferred to its lively neighbour, Athens<sup>f</sup>, the public appointing comic poets, who were not only permitted, but expressly enjoined to level their satire against the wealthier classes<sup>g</sup>; thus comedy became raised into a great political engine—a genial tribunal of public morals—which had grown out of real life, and, mingled with the hues of fancy, was the reflected image of its scenes; or rather, a mirror, in which reality and its image were beheld in rapid alternation and succession, and which either borrowed the objects it exhibited from the real world, or directed its rays on the world, and so explained the true meaning of what was going forward on the stage. The dim warnings of the mysterious power of Fate in tragedy, were little adapted to produce any deep impression on the popular mind, as none of the spectators found in the crimes or sorrows of the kings and heroes any thing applicable to his own position; but the aim of comedy, as explained by Aristophanes, was to make men

Comp. 607 :

Πανδημία γὰρ χειρὶ δεξιωνύμοις  
Ἐφρίξεν αἰθέρ, τόνδε κραιόντων λόγον.

939 :

Τοιάδε δημόπρακτος ἐκ πόλεως μία  
Ψῆφος κέκρανται, κ. τ. λ.

<sup>d</sup> Antig. 726, sqq. Especially :

Πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

<sup>e</sup> Herod. 6. 21.

<sup>f</sup> See Meineke, *Quæst. Scenic. Spec. Prim.* p. 4. Berol. 1826.

<sup>g</sup> See the Schol. Aristoph. ed. Küster, p. 12.



better in the state<sup>b</sup>, to admonish and instruct adults<sup>i</sup>, and, in so doing, it was at liberty to take the boldest flights, not restricted to lampooning individuals<sup>k</sup>. However, the ancient comedy never lost sight of its original destination, which was to ridicule passing occurrences (ἐξ ἀμάξης σκώμματα), and this is the real root of the connection between the actors and the spectators.

In order duly to estimate the political importance, as well as the æsthetic character of the old comedy, it must especially be borne in mind, that the plot of the piece by no means formed such an entire and connected whole, as completely to withdraw the attention of the spectators from the real world around, and confine it exclusively to the poetical world upon the stage, as the piece made constant allusions to the real transactions of civil life, to actual personages, events, dangers, virtues and vices, and by gathering its motley groups within some poetical frame, even though a mere piece of buffoonery, it imparted to them dramatic keeping and consistence; hence disturbing the illusion, by mixing up the spectators with the actors, which with us is justly considered a fault, was customary and admired amongst the Athenians. This was effected in three ways:

1. By allusions to, and glosses upon, objects of real life woven into the poetical dialogue.
2. By imitating the personal appearance of living characters, and sometimes by introducing them into pieces under their real names.
3. And most effectually by the parabasis, an address from the chorus to the spectators, in which the connection

<sup>b</sup> Aristoph. Ran. 1009. 1010:

— ὅτι βελτίους τε ποιοῦμεν  
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

<sup>i</sup> Aristoph. Ran. 1054:

— τοῖς μὲν γὰρ παιδαρίοισιν  
ἔστι διδάσκαλος, ὅστις φράζει· τοῖς δ' ἡβῶσιν γε ποιηταί.

<sup>k</sup> Aristoph. Pac. 751. 752:

οὐκ ἰδιώτας ἀνθρωπίσκους κωμῳδῶν, οὐδὲ γυναικάς  
ἀλλ' Ἡρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις ἐπιχειρεῖ.

Comp. Vesp. 1030.

with the drama was only kept up by means of the mask, and the poetical character assigned to the chorus in the piece, whilst the latter discoursed on some object of political life<sup>1</sup>, in reference to which it instructed, admonished, or censured the citizens, and thereby endeavoured to perform its vocation, viz., to inculcate principles beneficial to the state<sup>m</sup>. The masterpiece amongst all the parabases extant, is that in the *Frogs* of Aristophanes<sup>n</sup>, and it is, perhaps, partly owing to this that that piece was represented twice successively<sup>o</sup>.

The preceding characteristics are exhibited in eminent perfection in the old comedy alone, which began before the Peloponnesian war, and continued to flourish some time after it had terminated. The most renowned poets of this period were Cratinus, Eupolis, Plato, Pherecrates, and Aristophanes; Crates, Hermippus, Phrynichus, etc.<sup>p</sup>, belonged to the second rank. In consequence of the very scanty fragments of the works of the others which have reached us, Aristophanes is almost our only authority. His poetical career began a short time after the commencement of the Peloponnesian war, and lasted till about ten years after its conclusion<sup>q</sup>. His pieces exhibit a just and striking picture

<sup>1</sup> Schol. Aristoph. Pac. 733: ὁπότε ἐβούλετο ὁ ποιητὴς διαλεχθῆναί τι ἐξω τῆς ὑποθέσεως ἀνεν τῶν ὑποκριτῶν. The parabasis was likewise attempted in tragedy; Euripides made the chorus in the *Danaides* speak of himself, and introduced parabases in other pieces, Pollux 4. 111. On the arrangements of the stage, etc., consult Hermann, *Elem. Doctr. Metr.* 720, sqq.

<sup>m</sup> Χρηστά τῇ πόλει ξυμπαραινεῖν, Aristoph. *Ran.* 685; compare in particular *Acharn.* 656, sqq.

<sup>n</sup> Aristoph. *Ran.* 686, sqq.

<sup>o</sup> Οὕτω δὲ ἐθανμάσθη διὰ τὴν ἐν αὐτῇ παράβασιν—ὥστε καὶ ἀνεδιδάχθη, Dicæarch. in *Argum. Ran.*

<sup>p</sup> On Cratinus, Crates, Hermippus, Teleclides, Eupolis, see Meineke, *Quæstionum Scenicarum Spec. Primum.*

<sup>q</sup> The first piece, the *Δαιταλῆς* . . . Ol. 88. 1. 427. B. C.

— The Babylonians . . .	- 88. 2. 426. „
— The Acharnians . . .	- 88. 3. 425. „
— The Knights . . .	- 88. 4. 424. „
— The Clouds (first) . . .	- 89. 1. 423. „
— The Wasps and (second) Clouds . . .	- 89. 2. 422. „
— The Peace . . .	- 89. 3. 421. „
— The Birds . . .	- 91. 2. 414. „

of the Athenian people, and the copious scholia amply illustrate particular points.

Our enquiries being particularly directed to the manner in which the comic censorship was exercised, it is not consistent with our object to enter into a consideration of the criticisms on bad poets as such, with which the pieces of Aristophanes abound<sup>r</sup>; still it may be observed, that as there was an indissoluble connection between the poetical and the political life of the Greeks, so the decline of poetry, viz., the corruption of the lyric poetry by the dithyrambic poets<sup>s</sup>, and of tragedy by Euripides<sup>t</sup>, which Aristophanes so frequently deplores, acted on, and was itself affected by, the moral and political depravation of the age.

When the comic muse levelled her shafts at those whose dress or air was ridiculous, or whose way of life was characterised by profligacy or folly, she did not, it is true, inculcate a direct political lesson, the censure in question not being directed against the omission of a public duty or obligation. Still these topics were sometimes touched upon incidentally, as the vices of the persons satirised were seldom found alone. Thus Aristophanes ridicules Epicrates, who prided himself upon his comely beard, and was therefore called the shield-bearer (*σακεσφόρος*)<sup>u</sup>; Amynias the dicer<sup>x</sup>; the dissipated Æschines<sup>y</sup> and Proxenides<sup>z</sup>; Pisander the coward with the daring aspect<sup>a</sup>; Callias the prodigal<sup>b</sup>, whose courage

—	Lysistrata and Thesmophoriazusæ	Ol. 92. 1. 411.	„
—	The Frogs	- 93. 3. 405.	„
—	Plutus	- 96. 3. 394.	„
—	Ecclesiazusæ	- 97. 1. 392.	„

<sup>r</sup> See Pac. 803, on the tragedian Morsimus, Vesp. 402; Philocles, Thesmoph. 169; Xenocles, 170; Theognis, etc.

<sup>s</sup> Nub. 332: *κυκλίων τε χορῶν ἀσματοκάμπτας*.

<sup>t</sup> Ran. Acharn. Thesmoph.

<sup>u</sup> Eccles. 71. Compare the Scholion. He was a demagogue after the domination of the Thirty.

<sup>x</sup> Vesp. 75; comp. 1267. 1278.

<sup>y</sup> Vesp. 338. 457. 1220.

<sup>z</sup> Vesp. 338.

<sup>a</sup> Pac. 395; Av. 1559.

<sup>b</sup> Av. 284. He moults away his goods and chattels like a bird does its feathers, *πτεροόρνει*.



was very suspicious, notwithstanding the lion's-skin which he wore<sup>c</sup>; and who had previously been attacked by Eupolis in the Flatterers<sup>d</sup>; the impoverished spendthrift Megacles, the descendant of the proud Coisyræ<sup>e</sup>, and a host of infamous drunkards<sup>f</sup> and debauchees besides<sup>g</sup>. Still more unsparing is the castigation which he inflicts upon the voluptuous and the unchaste. Such were Cleonymus, who, though of heroic presence<sup>h</sup>, had disgraced himself by throwing away his shield<sup>i</sup>, had committed perjury<sup>k</sup>, and cajoled the people<sup>l</sup>; the beardless and incontinent Clisthenes<sup>m</sup>; the grossly lustful Aripkrades<sup>n</sup>; Hieronymus<sup>o</sup>, Philoxenus<sup>p</sup>, Amyntas<sup>q</sup>, Sebinus<sup>r</sup>, and a number of other cinædi, whose names may be recognised in the Clouds by their feminine terminations<sup>s</sup>. To these may be added the obscene, such as Cinesias<sup>t</sup>, at the mention of whose name the people were probably reminded of the lime-plank which, in consequence of his excessive thinness, he was obliged to wear within his girdle to

<sup>c</sup> Ran. 428.

<sup>d</sup> Schol. Av. 286.

<sup>e</sup> Acharn. 614. Comp. Nub. 46. 70. 124.

<sup>f</sup> Vesp. 1301. 1302.

<sup>g</sup> Acharn. 839, sqq. Amongst others, the *εὐρυπρωκτος* Prepis, the *περιπρόννηρος* Artemon, the *παμπρόννηρος* Pauson, and *Lysistratus Χολαργίων δυνειδος*, (comp. Vesp. 788.) etc.

<sup>h</sup> Vesp. 822, *χαλεπὸς ἰδεῖν*.

<sup>i</sup> Vesp. 19. Conf. Aves, 1481. 1482; Pac. 446. 673; Acharn. 88; Nub. 680.

<sup>k</sup> Nub. 398.

<sup>l</sup> Vesp. 592, he is called *κολακώνυμος*.

<sup>m</sup> Eq. 1374; Acharn. 122; Nub. 354; Ran. 48. 423; Lysis. 1092. He is introduced in the Thesmophoriazusæ, 573, as ambassador to the women; in the Birds, 831, he carries a weaver's shuttle. He and Cleonymus are, as it were, the representatives of effeminacy.

<sup>n</sup> Equit. 1281, sqq. :—

*ἔστι δ' οὐ μόνον πονηρός, οὐ γὰρ οὐδ' ἂν ᾗσθόμην  
οὐδὲ παμπρόννηρος· ἀλλὰ καὶ προσεξέυρηκέ τι·  
τὴν γὰρ αὐτοῦ γλῶτταν αἰσχροῖς ἡδοναῖς λυμᾶνεται  
ἐν κασαυρίοισι λείχων τὴν ἀπόπτυστον δρόσον, κ. τ. λ.*

No less depraved was the character of Smoïus, Eccles. 848 :—*τὰ τῶν γυναικῶν διακαθαίρει τρυβλία.*

<sup>o</sup> Nub. 348. <sup>p</sup> Vesp. 84.

<sup>q</sup> Nub. 689, sqq. <sup>r</sup> Ran. 430.

<sup>s</sup> Nub. 685 : *Λύσιλλα, Φίλινα, Κλειταγόρα, Δημητρία.*

<sup>t</sup> Ran. 367 :—*καταλιγὰ τῶν Ἑκαταίων.* Comp. the Schol. Ran. 53. 1437; Eccles. 330; Lysis. 855.

support himself<sup>a</sup>; and, lastly, Agyrrhius<sup>x</sup>, who was moreover effeminate<sup>y</sup> and malignant.

If the comic muse animadverts upon enormities such as these, in accents which sometimes appear to be deficient in modesty and dignity, we must reflect that subjects, the bare mention of which shocks every feeling of delicacy and shame in our nature, were not conceived by the Athenian seriously or in a moral point of view, but merely addressed themselves to his perception of the ridiculous. The same may be urged in vindicating Aristophanes from the charge of cruelty when he taunts persons with their bodily infirmities; as, for instance, when he ridicules Archedemus<sup>z</sup> and Neoclides<sup>a</sup> for being blear-eyed; calls Melanthius a leper<sup>b</sup>; jeers Ctesiphon about his fat belly<sup>c</sup>; laughs at Cleigenes for his diminutive monkey figure<sup>d</sup>; and introduces a great number of Athenians under the names of various *birds*, in the comedy of that name, classed according to their personal peculiarities and deformities<sup>e</sup>. In the same manner Horace reproached Crispinus with being blear-eyed<sup>f</sup>. This did not shock the feelings of the ancients. Moreover, those whom Aristophanes ridiculed on account of their personal infirmities were, in most instances, likewise conspicuous for moral defects—as, for instance, Melanthius, who was notorious for effeminacy, gluttony, and unnatural lust, on which account he was attacked by Eupolis in the *Flatterers*<sup>g</sup>—or had rendered themselves obnoxious to censure by pernicious demagoguery or spurious citizenship, like Cleigenes<sup>h</sup>, so that by holding up their personal blemishes to the laughter of the people, he at the same time reminded them of their moral and political taints. Thus, for instance, a certain Teleas is brought forward in

<sup>a</sup> Athen. 12. 551, E.

<sup>x</sup> Plut. 176 :—*Ἀγύρριος—πέρδεται*.

<sup>y</sup> Eccles. 102. 184.

<sup>a</sup> Eccles. 254.

<sup>z</sup> Ran. 588.

<sup>c</sup> Acharn. 1001.

<sup>b</sup> Av. 151.

<sup>d</sup> Ran. 709, sqq.

<sup>e</sup> Av. 1292, sqq. Chærephon the owl, etc.

<sup>f</sup> Sat. i. l. 120, at which Bentley is so indignant that he changes *lippi* into *lippum*, and makes Horace call himself blear-eyed, which indeed he sometimes was. But this is the moral feeling of modern times.

<sup>g</sup> Schol. Pac. 800.

<sup>h</sup> Schol. Ran. 709.

the Birds, whose name was sufficient to call up an idea of every thing that was depraved<sup>1</sup>. So perfect was the understanding between the poet and the spectators, that a single word frequently sufficed to propose a comic riddle, and at the same time to furnish its solution.

His allusions to men who had obtained the franchise surreptitiously, and who demeaned themselves as though they had been rightful citizens, are still more severe, and bear the character of serious reprehension; such are his animadversions upon Archedemus, who, though he had held the citizenship seven years, was unable to bring forward a single phrator<sup>k</sup>, the *parvenu* Diitrephes<sup>l</sup>, Excecestides the Carian<sup>m</sup>, Spintharus the Phrygian, and Philemon<sup>n</sup>, but especially Cleophon, the son of a Thracian woman, a great talker, who was always prating about war<sup>o</sup>. Moreover, his allusion to sycophants and men of faithless character, such as the smooth-tongued informer Cephisodemus and the false Euthalos<sup>p</sup>, Theorus<sup>q</sup> the forsworn flatterer of the people, the perjured and rapacious Simon<sup>r</sup>, Euphemius<sup>s</sup> and Thrasymbulus, who, having been bribed, pretended to have a sore throat upon being called upon to speak at a public negotiation with the Laconians<sup>t</sup>. Nor did perfidious soothsayers like Lampon, Diopithes, Hierocles, etc.<sup>u</sup>, escape the poet's censure.

<sup>1</sup> Schol. Av. 167:—πρὸς γὰρ τῇ κιναιδίᾳ καὶ δειλίᾳ καὶ ὀψοφαγίᾳ καὶ νοσφισμῷ καὶ πονηρίᾳ ὀνειδίζουσι τὸν Τελέαν.

<sup>k</sup> Ran. 418.

<sup>l</sup> Av. 798:—

ὥς Διῦτρεφῆς γε πνιναῖα μόνον ἔχων πτερά,  
ἤρέθη φύλαρχος, εἰθ' ἵππαρχος, εἰτ' ἐξ οὐδενὸς  
μεγάλα πρᾶττει.

<sup>m</sup> Av. 765 and Schol. Comp. 11 and 1530.

<sup>n</sup> Av. 762. 763.

<sup>o</sup> Ran. 678, sqq. Ὀρχία χελιδών. According to the Scholion, the subject of a piece named after him by the comic poet Plato.

<sup>p</sup> Acharn. 705. 710. According to the Schol. Vesp. 592, he had also been attacked by Cratinus and Plato.

<sup>q</sup> Nub. 399; Vesp. 42. 418; Acharn. 134.

<sup>r</sup> Nub. 351. 399.

<sup>s</sup> Vesp. 599.

<sup>t</sup> Ecclesiast. 203. 356. and Schol.

<sup>u</sup> Av. 988; Pac. 1044. and Schol. Even the answers of Bacis are mentioned in derision. Eq. 1003.

Persons like these were more or less public characters; but comedy took a bolder range when she assailed the demagogues who guided the helm of state, and sometime held public offices. The comic poets had already attacked Pericles, and with the greater impunity, as he was too conscious of the proud height upon which he stood to grudge the demus a vent for any ill-will it might occasionally bear him. Several satirical allusions to his omnipotence, by Cratinus, one of the eulogists of Cimon<sup>x</sup>, Teleclides, Hermippus, and Eupolis, are extant; he is apostrophized as Zeus<sup>y</sup>, Aspasia as Here, Omphale, or Deianira, but at the same time as a courtesan<sup>z</sup>, his sons are addressed as simpletons<sup>a</sup>, in addition to which the one by Aspasia is called a bastard<sup>b</sup>, his friends are named Pisistratids<sup>c</sup>; the slowness with which the construction of the walls and the Odeum proceeded was also the object of their ridicule<sup>d</sup>; and lastly, the policy of Pericles in avoiding a battle upon the first irruption of the Peloponnesians into Attica, was bitterly derided<sup>e</sup>.

<sup>x</sup> Plut. Cim. 10.

<sup>y</sup> Cratinus: *Μόλ' ὦ Ζεῦ ξένιε καὶ μακάριε*. Alluding to the large head of Pericles, he calls him *τύραννον*, *ὃν δὴ κεφαληγερέταν θεοὶ καλέουσι*. See Plut. Pericl. 3. *ibid.* *ὁ σχινοκίφαλος Ζεὺς*, Plut. 14. The same thought once more recurs in Aristoph. Acharn. 530:—*Περικλῆς οὐλόμπιος*. See also Schol. and Diodor. 12. 40. Eupolis' confession of the irresistible nature of Pericles' eloquence; from the *Δήμοις* after the death of Pericles. Comp. Meineke, *Quæstionum Scenicarum*, p. 48. Teleclides (the contemporary of Aristophanes, Schol. Ran. 1126; Athen. 6. 267. E. sqq.) enumerated to the Athenians in succession the constituents of that power which they had conceded to Pericles:

*πόλεων τε φόρους αὐτάς τε πόλεις, τὰς μὲν δεῖν, τὰς δ' ἀναλύνειν,  
λαῖνα τείχη, τὰ μὲν οἰκοδομεῖν, τὰ δὲ αὐτὰ πάλιν καταβάλλειν  
σπονδάς, δύναμιν, κράτος, εἰρήνην, πλοῦτόν τ' εὐδαιμονίαν τε.*

Plut. Pericl. 16. Comp. on the subject of Teleclides, Meineke, *Quæst. Scenic.* p. 29, sqq.

<sup>z</sup> Cratinus apud Plut. Pericl. 24:

—*Ἦραν τε οἱ Ἀσπασίαν τίκτει  
καὶ καταπυγούσην παλλακὴν κυνώπιδα.*

Comp. Schol. Platon. Menex. 139. Ruhnck.

<sup>a</sup> *βλιτομάμας*. Schol. Plat. Ruhnck. 73.

<sup>b</sup> Eupolis ap. Plut. Per. 24; conf. Harpocrat. *Ἀσπασία*.

<sup>c</sup> Plut. Per. 16.

<sup>d</sup> Cratinus ap. Plut. Per. 13.

<sup>e</sup> See Hermipp. Anapæst. ap. Plut. Per. 33. On Hermippus, conf. Meineke, *ubi sup.* p. 30.

Aristophanes arose at the commencement of the wild demagogy, which immediately followed the death of Pericles; its excesses never ceased to draw down his indignant reprobation, nor did he shrink from entering the lists with the most powerful of its representatives or supporters. He describes with the convincing energy of truth, especially in the *Knights*, the destructive nature of demagogy in general, the facilities it offered to bad men to rise to power and eminence<sup>f</sup>, its duplicity and adulation<sup>g</sup>, the intrigues and cabals it employed to deceive the people<sup>h</sup>, and above all, its peculations and embezzlements<sup>i</sup>. All this he<sup>k</sup> contrasts with the time of Myronides, when he asserts that such disgraceful avarice did not exist. Amongst the single demagogues who writhed under the lash of the Aristophanic satire, must, according to their succession in order of time, be now enumerated Eucrates, the vender of flax and tow, and the cattle-dealer Lysicles, neither of whose trades escaped ridicule<sup>l</sup>, but above all, the worthless Cleon. The more conscious this man was of his own baseness, the more impatient he was of censure; nevertheless, he was obliged to endure the most humiliating flagellation from the comic muse in the *Babylonians*<sup>m</sup>, and afterwards in the *Knights*, his dog-like ef-

<sup>f</sup> Eq. 180. 181 :

δι' αὐτὸ γάρ τοι τοῦτο καὶ γίγναι μέγας,  
ὅτι ἡ πονηρός, κῆξ ἀγορᾶς εἴ, καὶ θρασύς.

v. 218 : —

τὰ δ' ἄλλὰ σοι πρόσεστι δημαγωγικά,  
φωνή μιὰρά, γέγονας κακός, ἀγοραῖος εἴ.

<sup>g</sup> Ran. 1085: the town is full of βωμολόχων δημοσιθήκων ἐξαπατώντων τὸν δῆμον αἰεί. Moreover the expressive word δημίζω, to cajole the people, Vesp. 697. The subject of the κόλακες of Eupolis were Callias and the parasites about him. See Meineke, ubi sup. 59, sqq.

<sup>h</sup> Equit. 865.

<sup>i</sup> Vesp. 665 : —

Βδελυκλ. : — καὶ ποῖ τρέπεται δὴ 'πειτα τὰ χρήματα τᾶλλα ;

Φιλοκλ. : ἐς τούτους τοὺς — Οὐχὶ προδώσω τὸν Ἀθηναίων κολοσυρτόν, ἀλλὰ μαχοῦμαι περὶ τοῦ πλήθους αἰεί.

<sup>k</sup> Eccles. 303.

<sup>l</sup> Concerning the former, see Equit. 129. with the Schol. and 254 ; on the latter Equit. 132.

<sup>m</sup> Schol. Acharn. 386.



frontery, his sycophantic snarling and barking<sup>n</sup>, and his greediness for a bribe<sup>o</sup>, are held up to the laughter of the people, who are at the same time compelled to witness a mortifying picture of their own folly, in resigning themselves to the guidance of so abandoned a wretch. Even after the representation of the *Knights* Aristophanes repeats his attacks; in the *Clouds* he again brings the god-detested tanner<sup>p</sup> upon the stage; in the *Wasps* he is made to play the part of an all-devouring sea-monster<sup>q</sup>; after his death his vices are once more chronicled in the *Peace*<sup>r</sup>; and lastly in the *Frogs* he and his worthy compeer, Hyperbolus, are introduced together in Hades<sup>s</sup>. Aristophanes well knew the peril he encountered in entering the arena with this malicious, covetous, and sanguinary idol of the populace, and accordingly speaks of his own services with that absence of reserve which was peculiar to the Greeks in enumerating their own merits<sup>t</sup>, and it must be confessed that comedy owed to him the proud height it thus attained as the vehicle of political censure.

In sketching the portrait of Hyperbolus the lamp-maker, Aristophanes has employed less force of comic humour, as well as less moral earnestness, and patriotic feeling; still we have a clear notion of the iniquity of his character. In the *Knights* he declares that he deserves hanging<sup>u</sup>; in the *Peace* which was represented about the time when Hyperbolus contested the demagogy with Alcibiades, Phæax, and

<sup>n</sup> Equit. 1022. Cleon says to the demus :

ἐγὼ μὲν εἰμὶ ὁ κύων ἡ πρὸ σοῦ γὰρ ἀπύω.

Comp. Vesp. 596 : ὁ Κλέων ὁ κεκραξιδάμας.

<sup>o</sup> Eq. 831, sqq., allusion is made to forty minæ which are said to have been received from Mitylene, but this is mere satire (see Meier, de Bon. Damn. p. 115); Cleon had received money from the islanders, that he might reduce their tributes.

<sup>p</sup> Nub. 557.

<sup>q</sup> Vesp. 35 : φάλαινα πανδοκεύτρια. Conf. 1030, sqq.

<sup>r</sup> Pac. 648, sqq. : πανοῦργος, λάλος, συκοφάντης, κύκηθρον, τάρακτρον.

<sup>s</sup> Ran. 569. 570.

<sup>t</sup> Nub. 545 : ὅς μέγιστον ὄντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα. Vesp. 1031 : θρασέως ξυστὰς ἐνθὺς ἀπ' ἀρχῆς αὐτῷ τῷ καρχαρόδοντι, κ. τ. λ. Comp. Pac. 739, sqq. On the merits of Aristophanes, compare Kanngiesser *kömische Bühne*, 499, sqq.

<sup>u</sup> Equit. 1373.

Nicias, and had a party in his favour, he is called a flagitious leader<sup>x</sup>, who deserved to be expelled<sup>y</sup>, etc. Other comic poets had also attacked Hyperbolus, and Eupolis had written his Maricas against him and his drunken mother<sup>z</sup>; but Aristophanes speaks in terms of contempt of these attacks, which were for the most part made after Hyperbolus had lost the favour of the people and began to be hunted like a flying beast. A specimen of the sycophantic dialectics of his contemporary and rival Phæax is given in the Knights<sup>a</sup>. Special mention was made of Nicias in a piece which has perished, called the Husbandmen<sup>b</sup>, and in the Birds his dilatory character is glanced at<sup>c</sup>.

Alcibiades was more violent than Cleon, and his authority resembled a tyranny still more than that of Pericles, and yet Aristophanes did not attack him. Alcibiades is rarely mentioned, and in the Frogs the poet appears to speak of him in terms of respect, as a man, a general, and a statesman. We may look upon the words of Æschylus in the Frogs<sup>d</sup>:

'Twere better not to nourish in the state  
A lion's whelp—yet should one so be nourish'd  
His disposition must be yielded to—

as proceeding from Aristophanes' inmost soul. At that time he well knew that no one could protect the state against the designs of the crafty Lysander so effectually as Alcibiades; though twenty years earlier he had in the Dætales<sup>e</sup> stigma-

<sup>x</sup> Pac. 684.

<sup>y</sup> Pac. 1319.

<sup>z</sup> Nub. 649 and Schol.; comp. Schol. on 587, and the Plutus, 1308; Meineke, ubi sup. 56, sqq.

<sup>a</sup> Eq. 1377, sqq.:

ξυνερπητικός γάρ ἐστι, καὶ περαντικός,  
καὶ γνωμοτυπικός, καὶ σαφής, καὶ κρουστικός,  
καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ.

<sup>b</sup> See Citat. Fabric. Bib. Gr. ed. Harl. 2. 369.

<sup>c</sup> Av. 639, μελλονικίζν.

<sup>d</sup> Ran. 1431. 1432.

<sup>e</sup> See the Fragm. in Seidler, Brevis Disputatio de Aristophanis Fragmentis. Hal. 1818; comp. Süvern on the Clouds of Aristophanes, Berl. 1826, p. 26, sqq., and ibid. on the allusions to the lasciviousness and sexual vigour of Alcibiades ubi sup. 63, sqq.

tised with becoming severity his incontinence, pernicious sophistry, youthful wilfulness and turbulence, aristocratic pride, and passion for horses, whilst the same original may be clearly recognised in the prodigal Phidippides in the Clouds<sup>f</sup>.

Nor was the poet idle during the last years of the war, when the cabals of a party had subverted the democracy for a time, and when even after its re-establishment, the stormy passions of the people forbade all hopes of the return of tranquillity and order; to this period belong the *Lysistrata*, *Thesmophoriazusæ*, and the *Frogs*. The *Thesmophoriazusæ* was represented during the Oligarchy<sup>g</sup>, and at the very time that the partisans of the democracy were judicially murdered and privately assassinated, Aristophanes ceased not to stigmatise the authors of these calamities; thus he reproaches the *Buleutæ* before the Oligarchy with having suffered the last to supplant them<sup>h</sup>. In the *Frogs* allusion is made to the equivocal and time-serving character of *Theramenes*<sup>i</sup>, and he wishes that the half-citizen *Cleophon*, alluded to above with his interminable prate about war<sup>k</sup>, was in *Hades*<sup>l</sup>; whilst the admiral *Adimantus*, who soon afterwards acted a very suspicious part in the disastrous battle of *Ægos Potamos*, is described as a man whose death every one was bound to pray for<sup>m</sup>.

Whilst condemning the destructive proceedings of the demagogues generally, he is especially loud in his complaints of their corruptness and frequent peculations<sup>n</sup>; that is to

<sup>f</sup> See Süvern on the Clouds of Aristophanes, Berl. 1826, p. 33, sqq. Neither is he spoken of in creditable terms in the *Acharn.* 716 :

ὅπως ἀν ᾧ

τοῖς νέοις δ' ἐν ῥύρωκτος, καὶ λάλος, χψ Κλεινίου.

<sup>g</sup> Under the archon Callias (*Argum. Lysistr. et Schol.* 173); the oligarchy was overthrown under his successor Theopompus (*Ps. Plut. Vit. Decem Orator. Antiph.* 9. 313).

<sup>h</sup> *Thesmoph.* 808. The address to Pallas, *Thesmoph.* 1143, is also evidently levelled at the oligarchs :

φάνηθ' ὃ τυράννου  
στυγούσ', ὥσπερ εἰκόσ.

<sup>i</sup> *Ran.* 539. 540.

<sup>k</sup> See above, p. 316, note o.

<sup>l</sup> *Ran.* 1504, sqq.

<sup>m</sup> *Ran.* 1513. We are informed in the Scholia, that *Adimantus* likewise suffered from the satire of *Eupolis* and *Plato*.

<sup>n</sup> *Eccles.* 205 :

τὰ δημόσια γὰρ μισθοφοροῦντες χρήματα  
ἰδίᾳ σκοπεῖθ' ἕκαστος, ὃ τί τις κερδανεῖ.



say, he either openly and expressly accused the demagogues or corrupt officers, or brought characters upon the stage in such situations as sufficiently explained to the Athenians what and whom he meant; concerning these the Scholia contain ample information. In fact, the effrontery with which these men plundered the public treasure was only equalled by the flagrant violation of all morality and decency exhibited in their lives. To the delinquents already enumerated, we may add Pisander<sup>o</sup>, Pamphilus<sup>p</sup>, Neoclides<sup>q</sup>; the Eicostogus Thorycion, who furnished stores for the enemy's ships<sup>r</sup>; Prytanes who accepted bribes for bringing forward public matters<sup>s</sup>, etc.

That the superior officers were not exempt from his censure, is evident from the example of Lamachus, whose love of war when Strategus Aristophanes represents as one of the main obstacles to the restoration of peace<sup>t</sup>; he at the same time directs public attention to the amount of his debts<sup>u</sup>. However, we must not interpret his satirical attacks upon Lamachus too literally, as the poet undoubtedly esteemed him as a brave soldier<sup>v</sup>. He likewise speaks in terms of commendation of the valiant admiral Phormio<sup>w</sup>.

But most remarkable, and, at the same time, most important in their results, were the boldness and freedom with which Aristophanes proclaimed the perverseness and corruption of the omnipotent demus. In this spirit he proposed to purify and strengthen the citizenship, by expelling from it all worthless characters, and supplying their places with the more deserving amongst the new citizens<sup>x</sup>. During the eventful period which immediately preceded the disaster of Ægos Potamos, he complains of the undue preference shown to the after-comers<sup>y</sup>, to the prejudice of the Kalokagathoi, and proposes that those persons should be reinstated in their full rights who had been deprived of them because they had taken part in the Oligarchy<sup>z</sup>. On the other hand, he extols

<sup>o</sup> Lysistr. 490.

<sup>p</sup> Plut. 174; conf. Schol.

<sup>q</sup> Plut. 665, with the Schol.

<sup>r</sup> Ran. 363; conf. Schol.

<sup>s</sup> Pac. 907; conf. Thesmoph. 937.

<sup>u</sup> Acharn. 614.

<sup>t</sup> Acharn. 269. 572, sqq.; Pac. 472.

<sup>v</sup> Acharn. 1188; Ran. 1039.

<sup>w</sup> Equit. 562; Lysistr. 804. He is classed with Myronides as a *μελάμπυγος*.

<sup>x</sup> Lysistr. 574, sqq.

<sup>y</sup> Ran. 718, sqq.

<sup>z</sup> Ran. 685.

the virtue of the men of Marathon<sup>c</sup>, who, he says, were no talkers, and at the same time censures the ready volubility of the subsequent demagogues, and the easy credulity of the demus<sup>d</sup>. All this was chiefly confined to the character and sentiments of the multitude; but now the collective people, the popular assembly, as the depository of the supreme power, became the butt of his satire; he deprecates the frequency of its meetings<sup>e</sup>, which was a consequence of the measure of Agyrrhius for raising the salary of the ecclesiasts from one to three obols, the foolish manner in which they demeaned themselves<sup>f</sup>, and their indulgence in invective and abuse<sup>g</sup>. Eupolis had previously ridiculed the Athenian Dysbulia, and Aristophanes<sup>h</sup> declares that, according to an ancient saying, the assembly was accustomed to see all its foolish decrees turn out well; at the same time, he blames its love of innovation<sup>i</sup>, its subservience to the demagogues<sup>k</sup>, its avidity for their flattery<sup>l</sup>, and the favour it showed to bad men<sup>m</sup>. This is sometimes coupled with the advice, that the people should choose fresh leaders<sup>n</sup>. Athens is reproached by the Acharnians with having occasioned the Peloponnesian war by her bickerings with Megara<sup>o</sup>. Innumerable complaints of the military profession and the plan of operations are contained in the Peace, whilst advice as to the best mode of carrying on the war and administering the public revenue, is given in the Frogs<sup>p</sup>, and put in satirical contrast with the measures actually adopted. However, he speaks of the Spartans in by no means favourable terms<sup>q</sup>; but on the other hand, in one of the wildest flights of comic ridicule, he gives utterance to the exalting thought of a common Grecian nationality<sup>r</sup>.

<sup>c</sup> Acharn. 180. 181; Equit. 565, sqq.; Vesp. 1071, sqq.

<sup>d</sup> Vesp. 1094.

<sup>e</sup> Eccles. 183.

<sup>f</sup> See Equit. 651; οἱ δ' ἀνεκρότησαν καὶ πρὸς ἑμ' ἐκεχήμεσαν.

<sup>g</sup> Eccles. 142; καὶ λοιδοροῦνται γ' ὥσπερ ἐμπεπωκότες.

<sup>h</sup> Eccles. 473, sqq.

<sup>i</sup> Eccles. 456. 580; μισοῦσι γάρ, ἣν τὰ παλαιὰ πολλὰκις θεῶνται.

Conf. 586. 587, and Acharn. 630—ἐν Ἀθηναίοις ταχυβούλοις.

<sup>k</sup> See in particular, Equit. 1097, sqq.

<sup>l</sup> Acharn. 635.

<sup>m</sup> Ran. 1454, sqq.

<sup>n</sup> Ran. 1446—1448.

<sup>o</sup> Acharn. 509, sqq.; comp. Pac. 603, sqq.

<sup>p</sup> Pac. 1463—1465.

<sup>q</sup> Pac. 623, αἰσχροκερδεῖς καὶ διειρωνόξενοι; Acharn. 308, οἷσιν οὔτε βωμός, οὔτε πίστις, οὔθ' ὄρκος μένει; Lysistr. 629, οἷσιν οὐδὲν πιστόν, εἰ μὴ πέρ λυκφ κεχηγότι.

<sup>r</sup> Lysistr. 1128, sqq.

Nor are his strictures less severe on the manner in which the people discharged their judicial duties as Heliasts. This is especially beheld in the Wasps, the object of which was to depict their inordinate love of acting as judges, promoted, as it was, by the covetousness and chicanery of the litigants', the angry violence of the judges, which is admirably represented in the mask of the Wasps'; while the Clouds displays a picture of the mischievous power of the sycophants and brawlers, which is embodied in the speech of Adicæologus", etc.

With these evidences of moral and political earnestness of purpose and fearless sincerity before us, can we for a moment question the vast importance of the ancient comedy, as the voluntary auxiliary of the state, in the task of watching over the laws and the public morals, and as a candid and rigorous censorship, which dealt out with an even hand their just measure of censure to high and low? But in considering the extensive power of such an engine, we are naturally led to make the following enquiries :

1. When the comic poet attacked an individual, by falsely accusing him of contravening the laws, were not the people and the authorities provoked to bring the offender to justice ?
2. Did not the powerful demagogues endeavour to revenge themselves on the poets ; or did not the parties whom they had accused, and who hoped to be able to vindicate their conduct, call them to account as calumniators ?
3. Did not the state restrain or abridge the comic license, when it witnessed individuals and the community at large grossly maligned, and even saw that the gods themselves were not exempt from their presumptuous attacks ? or was not the audacious comic poet reprimanded ?

\* Equit. 41, *κναμοτρῶξ Δῆμος* ; Av. 40,

— 'Αθηναῖοι δ' αἰεὶ

*ἐπὶ τῶν δικῶν ἄδουσι πάντα τὸν βίον.*

† Vesp. 1105, sqq.

*πρῶτα μὲν γὰρ οὐδὲν ἡμῶν ζῶον ἡρεθισμένον*

*μᾶλλον ὀξύθυμόν ἐστιν, οὐδὲ δυσκολώτερον, κ. τ. λ.*

‡ Nub. 1034, sqq. Compare the comprehensive dissertation of Süvern alluded to above.

manded, when the tragedian Phrynichus had been fined for too deeply affecting the feelings of the Athenians?

The collection of facts for enabling us to answer these questions is very limited, and the statements of some of the ancients have given rise to misapprehension on the subject.

That the denunciations of the comedy were not without effect, would appear to result from the accounts that the knights compelled Cleon to pay a fine of five talents\*, probably shortly after the representation of the *Babylonians*. But we are not accurately informed what official body instituted proceedings upon the occasion. In forming an estimate of the effects calculated to arise from the accusations of the comic poets, we must reflect, that as there were very few cases in which the Athenian state was entitled to commence legal proceedings against an offender itself, it was necessary to find a citizen who should appear as public prosecutor, but that no immediate steps could be taken by the tribunals, in consequence of any thing that might have fallen from the poet†. Moreover, to many of the persons whom he denounced, punishment had already been awarded in due course of law, to which the flagellation in the comedy was a sort of supplemental process, whilst a number of the charges enumerated above, such as those connected with demagogy—except that, perhaps, termed “betraying the demus‡,” did not fall under those classes of offences for which the laws had made determinate provision, as the prosecutor was required to ground his accusation on some distinct and substantive fact. Now it may, indeed, be urged, that such was the alarming height which sycophancy had reached in the time of Aristophanes, that a word was sufficient to supply materials for its rancour and malevolence; but so far was the comedy

\* Aristoph. *Acharn.* 6. 7, and Schol. This circumstance is also alluded to in the speech of the demus, *Equit.* 1145;

τηρῷ γὰρ ἐκάστοτ' αὐ-  
τοὺς, οὐδὲ δοκῶν ὁρᾶν,  
κλέπτοντας· ἔπειτ' ἀναγ-  
κάζω πάλιν ἐξεμῖν  
ἄττ' ἂν κεκλόφωσί μου  
κημόν καταμηλῶν.

† The statement in *Plut. Pericl.* 32; Ἀσπασία δίκην ἔφηνγεν ἀσεβείας, Ἐρμίππου τοῦ κωμφοδοπίου διώκοντος, refers to a regular prosecution.

‡ Γραφή ἀπατήσεως τοῦ δήμου, related to the ἀδικία πρὸς τὸν δῆμον.

from affording any support to this hateful system, that it uniformly pursued it with the most relentless severity. However, the fine imposed upon Cleon, compared with what Callias and others were condemned to pay, would appear to have been inflicted by the people more in jest than in earnest.

With regard to the vengeance of those powerful demagogues, whom the comic poets ventured to attack, Cleon is asserted to have insinuated that Aristophanes had spoken disparagingly of the *demus*<sup>a</sup>; but there is no evidence that he ever formally accused him of the offence; in the *Acharnians*, Aristophanes vindicates himself from the calumnious insinuations of Cleon, by declaring, that he had never failed in the respect he owed the *demus*<sup>b</sup>. The slanderous aspersion or accusation in question, must have followed close upon the representation of the *Babylonians*<sup>c</sup>; for Cleon seems to have remained quiet after the performance of the *Knights*. It is likewise asserted, that Eupolis was drowned by Alcibiades<sup>d</sup>, whom he had ridiculed in the *Baptæ*. Eratosthenes, even in his time, raised doubts as to the credibility of this story<sup>e</sup>; but whether true or false, no general rule can be drawn from the conduct of Alcibiades. Upon the whole, it may be assumed, that as the Athenian was insensible to delicacy and shame in word and mien, so he was deficient in a refined sense of honour; the latter was seldom affected by verbal insults, and the abuses flowing from the right of public prosecution and the ever-watchful malice of the sycophants, had so accustomed the Athenian to accusations of all kinds, that his peace of mind was not likely to be ruffled by the cursory animadversions of comedy.

As to the restraint imposed upon the comic humour by the

<sup>a</sup> Aristoph. *Acharn.* 379.

εἰσελκυσας γάρ μ' εἰς τὸ βουλευτήριον  
διέβαλλε, καὶ ψευδῇ κατεγλώττιζε μὲν κ. τ. λ.

Conf. 502, in which *ξέων παρόντων* are the emphatic words.

οὐ γάρ με καὶ νῦν διαβαλεῖ Κλέων, ὅτι  
ξέων παρόντων τὴν πόλιν κακῶς λέγω.

Conf. *Acharn.* 631, ὡς κωμῶδει τὴν πόλιν ἡμῶν, καὶ τὸν δῆμον καθυβρίζει.

<sup>b</sup> Arist. *Acharn.* 632, sqq.; 655, sqq. <sup>c</sup> Schol. *Acharn.* 386.

<sup>d</sup> See the *Citat. Fabric. Bibl. Gr. Harl.* 2. 407; Meineke. *ubi sup.* p. 37; Buttman on the *Colyttia* and the *Baptæ* in *Abh. d. Berl. Akad.* 1822, 1823, *Histor. Philol. Kl.* 218.

<sup>e</sup> Cicero, *Epist. ad. Att.* 6. 1.



state in general, we are informed in a Scholium, that it was forbidden to attack the dead<sup>f</sup>; but the very passage of Aristophanes, to which this remark is annexed, presents an example of the contrary<sup>g</sup>. Again, Aristophanes accuses Pericles after his death, and ridicules Euripides in the *Frogs*. Examples to the same effect might easily be multiplied, and this Scholium<sup>h</sup>, like so many others, is evidently nothing but a corruption of the text itself. A second says that it was forbidden to attack the archon. But in the *Babylonians*, Aristophanes had not scrupled to satirise magistrates, as well elective as those appointed by lot<sup>i</sup>. Is it therefore probable that the archon formed the sole exception? Ameinias is also ridiculed in the *Wasps*, which was performed during his archonship<sup>k</sup>. If such a law, indeed, existed, it cannot have been very strictly observed. The *Areopagus*, however, appears to have enjoyed exemption from the comic satire, and upon the same principle the *Areopagites* were forbidden to write comedies<sup>l</sup>. Finally, it is stated that the exhibition of comedies was prohibited as early as the archonship of Merychides, Ol. 85. 1; 440. B. C., but this law having been repealed soon afterwards, Ol. 85. 4, it was once more forbidden to render individuals the objects of ridicule by name or personal imitation<sup>m</sup>. Antimachus, the rival of Aristophanes, is said to have been the author of this statute, but its date is uncertain. It was remarked above<sup>n</sup>, that Aristophanes did not desist from his attacks, even during the Oligarchy; but under the domination of the Thirty, the comic poets were probably held in check through fear, though perhaps unrestrained by any positive law; they subsequently resumed their wonted freedom of speech, of which they do not appear to have been deprived by any express enactment, till at length the parabasis, the soul of the old comedy, was suppressed, and the chorus omitted, in consequence of the poverty which began to per-

<sup>f</sup> Schol. *Pac.* 649.

<sup>g</sup> Compare above, p. 318, notes <sup>i</sup> and <sup>m</sup>.

<sup>h</sup> *Ad. Nub.* 31.

<sup>i</sup> Schol. *Acharn.* 386.

<sup>k</sup> *Vesp.* 64. 1267. See Hermann's doubts as to the law in the note on the Schol. *Nub.* 31.

<sup>l</sup> *Plut. de Gloriâ Athen.* 348. B. Frankfort.

<sup>m</sup> Schol. *Aristoph. Acharn.* 67 and 1149. <sup>n</sup> See above, p. 320, note <sup>x</sup>.

vade all ranks of the community\*. It was not till Athens was occupied by Macedonian garrisons, that a final stop was put to the practice of attacking individuals in the dialogue, and exhibiting likenesses of them on the masks<sup>p</sup>.

In conclusion, it may be observed of the freedom of comedy upon the whole, that it produced no serious impression whatever upon the minds of the spectators, that it had from its earliest origin enjoyed a sort of privilege and license to attack individuals under cover of the mask, and that the predilection of the Athenians for this sort of harsh and cutting satire continued undiminished as long as they retained their prosperity and independence; but, as on the one side no serious evils were supposed to result from it, so on the other it could seldom become the effective medium of sound advice or salutary reproof<sup>q</sup>. This is the only manner in which it is possible to account for the levity with which the gods are spoken of in the *Frogs*<sup>r</sup>; but it was a very different case with tragedy—when Euripides was prosecuted because he had spoken of the oath with seeming irreverence<sup>s</sup>. Still the Athenians were unwilling to experience real emotion by witnessing the representation of recent calamities, or the sorrows of Greeks with whom they were upon terms of friendship.

\* See Platon. Præf. Aristoph. ed. Küster, p. XI.

<sup>p</sup> Ibid.

<sup>q</sup> I cannot concur in the opinion of Kanngiesser as to the benefits which resulted from the censure of the comic poets. (kom. Bühne, 471, sqq.)

<sup>r</sup> Comp. Böttiger Aristophan. Deor. Gentil. Impun. Irrisor.

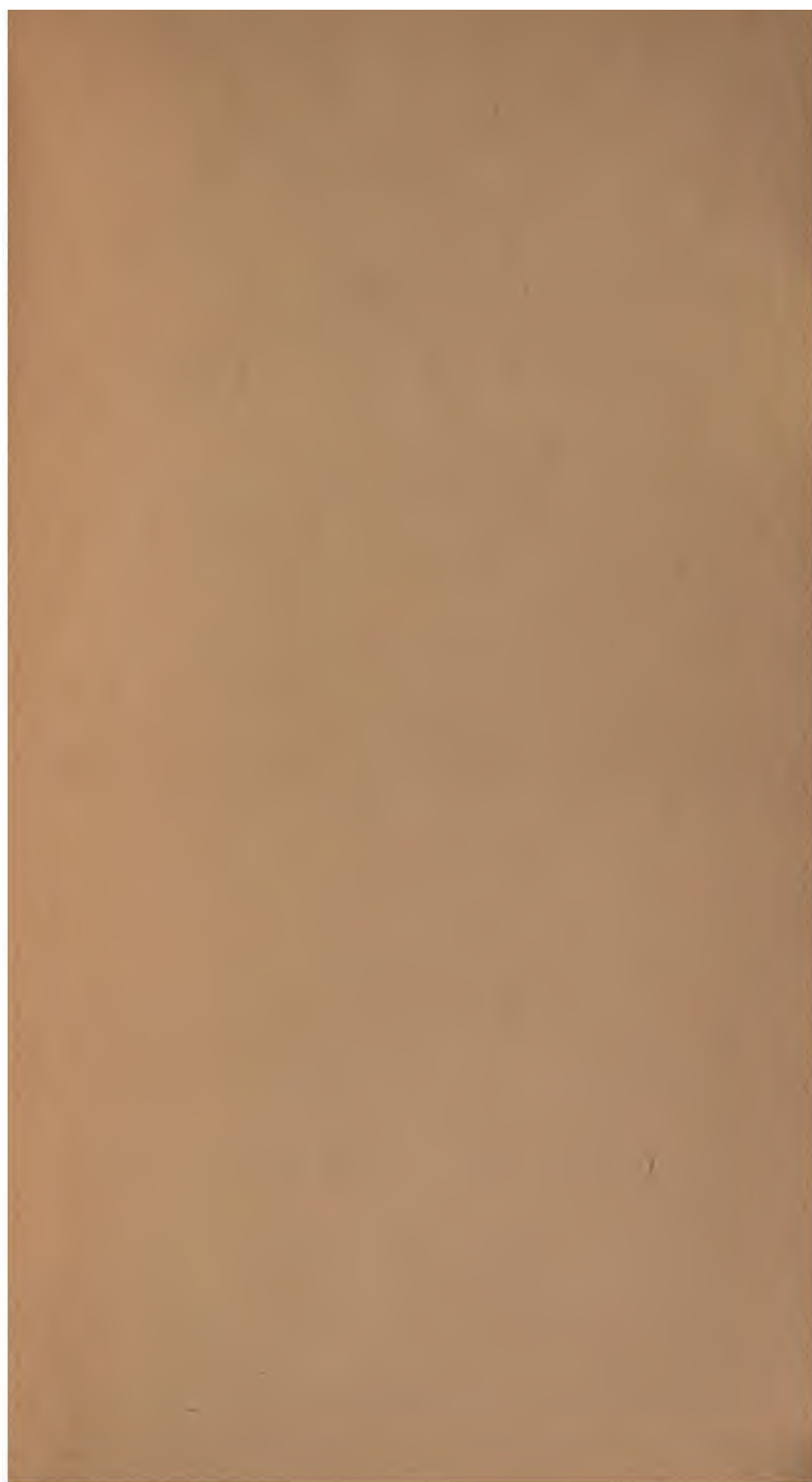
<sup>s</sup> The verse was—'Ἡ γλῶσσ' δ' ὀμώμοχ', ἣ δὲ φρήν ἀνώμοτος.  
See Aristoph. Rhet. 3. 15.

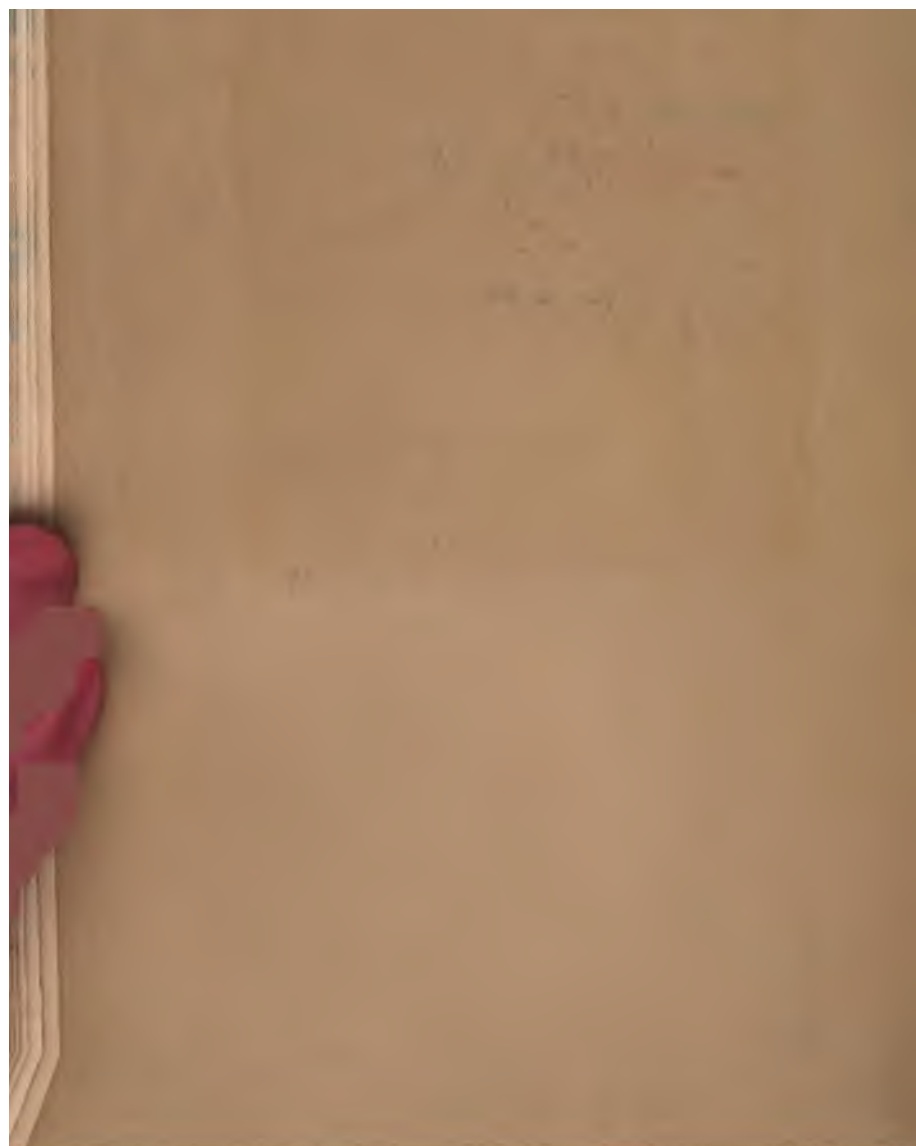
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